

IN THIS ISSUE: LITTLE STORIES OF MUSICAL INDIAN GODS (I. KAMA, THE GOD OF SPRINGTIME)—By LILY STRICKLAND

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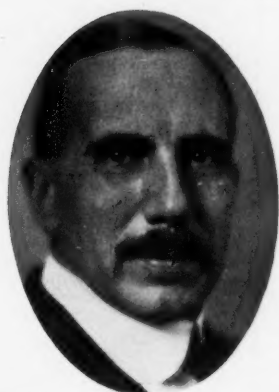
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ANN ARBOR FESTIVAL A PERSONAL TRIUMPH FOR CONDUCTOR MOORE

Successor of Dr. Stanley Proves Himself a Master of Chorus Training and Festival Conducting—Chicago Symphony Orchestra, Under Stock, a Popular Feature—University Choral Union and Special Children's Chorus Participate—Soloists Include Gabrilowitsch, Hagar, Tittmann, Degnan, Tibbett, Elman, Morgan—La Gioconda in Concert Form With Peralta, Lenska, Meisle, Chamlee, Ballester and Scott in the Chief Roles

ANN ARBOR, MICH.—The success of Ann Arbor's Thirty-second Annual May Festival, conducted by the University School of Music, was a personal triumph for Earl Vincent Moore, who was chosen by the board of directors a little more than a year ago as musical director, following the retirement of Dr. Albert A. Stanley, founder and musical director of the Festival for nearly three decades. Mr. Moore, almost wholly trained in America, with firm musical convictions and with the courage of these convictions, built a series of programs which in every instance hit the mark. To undertake to carry forward a work so ably conducted by an authority such as Dr. Stanley has been no mean task.

The musical assets of the Chicago Symphony Orchestra, conducted by Mr. Stock, the University Choral Union of 300 voices now in its forty-sixth year, a special chorus of 500 school children, concert singers, opera stars and instrumentalists were all welded together in such a manner as to produce the maximum of artistic efficiency. Be it to Mr. Moore's credit that the superb singing of his chorus was an outstanding feature. They showed not only the effects of careful training and a willingness to comply with every wish of their leader, but exhibited a real insight and knowledge of the work which fell to their lot. Their attacks were splendid, voices well modulated, and balance of the choirs was even.

OSSIP GABRILOWITSCH

The first concert took place the evening of May 20, and included Beethoven's overture, Leonore, No. 3; Schumann's symphony No. 1, B flat, op. 39; and the symphonic poem, Don Juan, by Strauss, splendidly rendered by the Chicago Symphony. Mr. Stock and his men, an organization which has become an indispensable feature of the Festival, gave of their best and delighted the large audience which packed Hill Auditorium.

After the intermission, Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra and a distinguished piano virtuoso, appeared as soloist, offering Tchaikovsky's concerto, B flat minor, op. 23. At the close of the formal program, a delighted audience approved with a riot of applause. Both Mr. Stock and Mr. Gabrilowitsch were obliged to appear time and again before their audience would let them retire.

HAGAR—MORGAN—TITTMANN

On the evening of May 21 the second program was given and, while much different in character from its predecessor, it was fully as successful. As an appetizer for the choral offerings, Mr. Stock chose Moussorgsky's overture, Night on Bald Mountain. He led the chorus in a magnificent performance of The Bells, a setting of the Edgar Allan Poe poem. Emily Stokes Hagar, Rhys Morgan and Charles T. Tittmann were the soloists and each won many plaudits.

Following the intermission, carefully chosen selections from Bach's B minor Mass were offered by the Choral Union and by the same trio of soloists. On this occasion Mr. Moore wielded the baton for the first time at the Festival. This music, as rendered by the Choral Union, stood in bold contrast to The Bells and showed clearly the responsive musical insight of the large body of singers. The trio of soloists rose to great heights.

CHILDREN'S CHORUS

The third concert took place the afternoon of May 22 and presented to Ann Arbor, for the first time, a new conductor in the role of Joseph E. Maddy, who presented a chorus of 500 children from the public schools. This chorus made a charming appearance and was in harmony with the colorful offerings of the youthful body which promises, in the future, to recruit the ranks of the adult choruses. First on the program was Beethoven's The Heavens Proclaim and Kucken's Goodnight, Farewell, sung by the High School Chorus. Later the Girls' Glee Club sang Wagner's Spinning Chorus from Flying Dutchman and Bohm's Calm Is the Night, following which a group of young harpists joined in an ensemble presentation of Angelus from Scenes Pittoresques, Massenet. Gounod's Lovely Appeal from The Redemption was offered by the entire mixed chorus, with the solo part entrusted to Geraldine Schlemmer, soprano, who carried off

high honors. The final number was a masterful presentation of Edgar Stillman Kelley's suite, Alice in Wonderland. But the children were not alone in winning applause. A splendid soloist featured the afternoon's entertainment, Loretta Degnan, contralto, formerly a Toledo girl but now of New York City. She is largely a product of Frank La Forge and is an example of his best efforts. This was her first Michigan appearance, but it will not be her last as she endeared herself to the vast audience. Her voice is lovely and she is possessed of real art.

Miss Degnan was ably accompanied by Helen Blume, while Mabel Ross Rhead and Anna Broene served in the same capacity for the choral numbers. Palmer Christian appeared at the organ.

LAWRENCE TIBBETT

In the evening, the fourth May Festival program served to introduce Lawrence Tibbett, whose excellent offerings not only justified the admiration which New York opera goers have exhibited, but also the alertness of the Ann Arbor

SEVENTEENTH CHICAGO NORTH SHORE FESTIVAL PROVES NOTABLE EVENT

Chorus of 1000 Sings The Creation—Dean Lutkin Interprets Parker's The Legend of St. Christopher—Chicago Symphony Orchestra, With Stock Directing, an Added Attraction—Grainger Conducts His Own Composition—Soloists Include Macbeth, Kraft, Shaw, Pon-selle, Tibbett, Miura, Chamlee, Sundelius, Karle, Shawe, Gustafson, Stroh and Florence Austral, the Latter Making Her Second American Appearance on This Occasion

CHICAGO.—The Chicago North Shore Festival Association held its seventeenth annual festival in Patten Gymnasium, Evanston, from May 25 to 30, inclusive, presenting seven concerts—six night and one matinee. Before reviewing the work of the soloists, chorus, orchestra and conductors, it does not seem amiss to say a word here regarding the festival itself.

To one who has traveled a great deal through this and other countries, the Chicago North Shore Music Festival for many reasons is most attractive. First of all, the programs are built with the view of pleasing every variety of taste. Oratorios are presented at the first and fourth concerts. The other evenings are given to miscellaneous programs, and, since last season, an opera is offered at the young people's matinee. This assortment of programs makes the week of festivities a musical treat, and for this reason as well as because of the talent secured, the vast gymnasium is always sold out and many extra seats have to be added on the stage.

The decorations of the gymnasium this year were arranged with good taste; garlands of flowers blended well with Japanese lanterns and parasols, and the effect as one entered the gymnasium was regal to the eye.

Thus, it is a pleasure to congratulate, in a group, the officers, executive committee and trustees of the Chicago North Shore Festival Association. They have accomplished a great deal and have been fortunate in possessing as business manager such a talented musician and bright business man as Carl D. Kinsey, one of the biggest factors in the Association, and a man who understands the pulse of the public and who always gives the patrons of these festivals soloists of the best.

THE CREATION, MAY 25

The seventeenth festival opened on Monday evening, May 25, with a performance of Haydn's Creation, with an enlarged chorus of one thousand singers and a trio of soloists well known in the operatic and oratorio field—Florence Macbeth, Arthur Kraft and Elliott Shaw—supported by the Chicago Symphony Orchestra and conducted by Dean Lutkin. To tear down has often been the pleasure of novice critics or of those who want to be placed momentarily in the limelight and, though musicians as well as others can quote very readily an adverse criticism and forget as soon as they have read a favorable one, the shortcomings of The Creation performance, and there were many, will pass unnoticed here with the sole exception of the accompaniment by the Chicago Symphony Orchestra which left something to be desired, and this, by the way, is not a reflection on the men of the orchestra.

Haydn's Creation was last given at these festivals in 1914, and it must be said truthfully that Dean Lutkin has improved vastly as a conductor since those days. From the chorus of one thousand singers he brought out great tonal volume.

Florence Macbeth, a great favorite at these festivals as everywhere else, is as happy when singing oratorio as in the realm of song or on the operatic stage. To single out her rendition of With Verdure Clad does not mean that she sang only that aria with great beauty of tone and musical intelligence, for while she made a distinct hit in that solo she also gave ample proof throughout of her ability as an oratorio singer. Miss Macbeth never forces her voice, (Continued on page 26)



Tanner & Davis photo

BEATRICE MACK,

brilliant young coloratura soprano, whose first season in concert included two New York appearances (an Aeolian Hall recital and a concert at Carnegie Hall with Beniamino Gigli), both of which brought the young artist extraordinarily fine notices. Miss Mack, whose entire musical training has been obtained in the studio of Bessie Bowie, has also sung in opera in Italy. She was married on May 26 to William Goldberg, but will continue her professional career under her maiden name.

management in securing him for this, his first Festival appearance. He possesses a beautiful voice, large in range and perfectly trained. His program, interspersed with orchestral numbers, was excellent.

MISCHA ELMAN

The closing day of the Festival produced two more remarkable concerts. The afternoon brought forth, as soloist, (Continued on page 26)

REGINA'S MUSIC FESTIVAL CREATES WIDE INTEREST

Playing of Minneapolis Symphony Orchestra a Feature—Marie Tiffany and Henry J. Williams the Principal Soloists—Notes

REGINA, SASK., CANADA.—Regina celebrated one of the finest events in its musical history at the recent Music Festival, when the Minneapolis Symphony Orchestra, Marie Tiffany, soprano, and Henry J. Williams, harpist, provided the most attractive features of the event.

AFTERNOON CONCERT

9,000 people attended the first two concerts, given in the huge Stadium Building at Exhibition Park, 6,000 being present on the afternoon and 3,000 on the evening of the first

day, when music lovers from various parts of Southern Saskatchewan listened enchanted to the splendid program. The Hallelujah Chorus, from The Messiah, by a massed choir, accompanied by the orchestra, with Henri Verbrughen, conductor, and 600 singers contributing, certainly did credit to Regina.

Neither Miss Tiffany nor this excellent orchestra was reluctant in giving encores; the soprano, responding generously, (Continued on page 23)

Little Stories of Musical Indian Gods

By Lily Strickland

I. KAMA, THE GOD OF SPRINGTIME

"And the image of Kama became the ruler of the land." In the Puranas, Kama is depicted as the Eros of the Greeks, and personifies physical love. The word Kama literally means "desire," and the two wives of Kama, the Hindu Cupid, were called Priti (pleasure) and Rati (enjoyment).

In a grotto near Gaya some Sanscrit inscriptions to Kama, of unknown origin and antiquity, were discovered. He is described as "the ravisher of female hearts;" "the bestower of infinite happiness;" as one "the string of whose extended bow, charged with arrows and drawn to the extremity of the shoulder, bursteth the circle's center. Of spacious brow, propitious distinction, and surpassing beauty, he is the image of the moon with an undiminished countenance. Ananta Varma to the end! Of form like Kama in existence, he is seen with the constant and affectionate standing with their tender and fascinated eyes constantly fixed upon him."

The word Ananta signifies the infinite or eternal, and Kama is called Ananta in a more spiritual sense, as the element of love enduring in nature.

Kama is described in imagery and legend as bearing a bow and arrows made of intoxicating flowers; in this connection a passage in the Puranas reads "May Kama, having well directed the arrow, which is winged with pain, barbed with longing, and has desire for its shaft, pierce thee to the heart."

In other books of the Hindus he is worshipped on a much more spiritual plane as a god unequalled for good. He is the deified personification of Youth, Beauty, Love and Spring. In Songs of Jayadeva he is frequently referred to in really beautiful and poetic phraseology. "The clustering towers of the Palasa resemble the nails of Kama, with which he rends the hearts of the young;" or "see the bunches of Patali-flowers filled with bees, like the quiver of Kama full of shafts."

In the lament of Radha, when Krishna temporarily deserts her to philander with the Gopia (heavenly milkmaids) she says, "O god of Love, wound me not again, approach me not in anger; I love already but too passionately, yet I have lost my Beloved. Hold not in thy hand that shaft barbed with an Amra-flower! Brace not thy bow, thou conqueror of the world! Is it valour to slay one who faints?"

In speaking of the faithful love of Radha for Krishna the writer says, "Fresh arrows of desire are continually assailing her, . . . she makes her bed of the arrows darted by the flowery-shafted God. Whilst a sweet breeze from the hills of Malaya comes wafting on his plumes the young god of Desire; while many a flower points his extended petals to pierce the bosom of separated lovers, the Deity crowned with sylvan blossoms, laments O friend in thy absence."

ALWAYS ATTENDED BY MUSICIANS

It is most interesting to know that Kama, the God of Love created in the Indian mind many thousands of years ago, has the same attributes as our own Cupid, and played the same parts in the stories of the lives of the gods. His symbols are the bow and arrow, the conch-trumpet and a lotus. He is pictured in a lovely garden, surrounded by dancing nymphs, or is described as riding in the moonlight on a parrot or dove and always attended by musicians.

According to Sir William Jones, an authority in the eighteenth century, and one of our most valuable sources of reference, Kama has about twenty-three different names, most of which are formed from Kam or Kama. The Atharva-Veda, a Hymn to Kama, is commonly used at Hindu weddings, or read by those seeking happiness in love. His divine ancestry is traced to the sun, itself the source of warmth and love; his bow of flowers has a string of bees and each of his five magical arrows are tipped with an Indian blossom. The banners of Kama are a fish on a red ground.

The five arrows of his quiver are tipped each with a flower which is supposed to preside over a sense,

"He bends the luscious cane, and twists the string
With leeks, how sweet! But ah! How keen their sting!
He with five flowrets tips thy ruthless darts,
Which through five senses pierce captured hearts:
Strong Champo, rich in odorous gold;
Warm Amer, nourished in heavenly mould;
Dry Nagkeser, in silver smiling;
Hot Kitticum, our sense beguiling;
And last, to kindle fierce the scorching flame,
Loveshaft, which gods bright Bela name."

Kama is, of course, one of the most popular gods, and there are abundant references in all the works of the poets, as well as in the many Sacred Books of the Hindus.

I cannot refrain from giving you a quaint paragraph taken from a very rare out-of-print book (Moore's Pantheon) in my collection in which the author explains how perfectly natural it is that Kama should reign in the hearts of the Indian people.

"Among a refined people, advantageously situated in a low altitude, we naturally expect to find love, in its vast variety of relations, no inconsiderable portion of their occupation and amusement. Books and tales on amatory topics are very abundant; and, in common life, allusions are constantly occurring to Kama and his excursions. It will be recollected, that Kama is the son of Krishna; who being Vishnu, is called Madhava. The Pushpadanva, with a flowery bow; Makara ketu, fish-bannered, etc."

THE GOD OF SPRING

In the month of Magh or Makar Sankranti, the equivalent of Capricorn, the goddess of Spring is worshipped as the nourisher of the world. The sign of Capricorn is also the emblem of Kama, who is the god worshipped on this occasion. Lakshmi, the goddess of love, is another of the deities who figure in this Spring festival.

This is an occasion of great jollity; there is music, dancing, singing, while poets declaim canticles to Kama, and the Vasant Rag, or the Spring Raga, is sung and is said to give the impulse of love, joy and ardour to the hearer.

On this gala occasion saffron garments are worn, as an emblem of the colour of the spring crops, and the food is also colored with saffron. The cows share in the festival and have their horns decorated and painted while garlands of marigolds are hung about their necks, thus honored be-

cause they helped to make the spring crops possible.

At this Vasant Festival there is the customary ceremonial bathing in sacred rivers if possible, such as the Ganges and Jumna or Brahmaputra.

There are especial Nautch dances held at this Festival where the girls sing odes to Kama, the lord of the World.

"Hail, god of the flowery bow; hail warrior, with a fish on thy banner;

"Hail powerful divinity, who causeth the firmness of the sage to forsake him, and subdueth the guardian deities of the eight regions. "O Kandarpa! Thou son of Madhava! O Mara! Thou foe of Sambara! Glory be to thee who lovest the goddess Reti; who springest from the heart.

"Glory be to Madana; to Kama; to him who is formed as the god of gods; to him, by whom Brahma, Vishnu, Siva, Indra, are filled with emotions of rapture!

"May all my mental cares be removed! All my corporeal sufferings terminate! May the object of my soul be attained, and my (. . .) and gentle reader, thy . . .) felicity continue for ever!"

In the beautiful Hills of Assam, on the winding road that leads finally to the Brahmaputra River is a very ancient temple dedicated to the god of Love. Kamakhya, the name of the temple, signifies the shrine of Kama, and it dates from an indefinite past. The old broken gray walls of the crumbling pile crown the top of a little mountain, called the Nilchal Hill.

Although very little attempt has been made to rebuild this old temple which was seriously damaged in the earthquake of 1897, the place is still regarded piously and a great number of pilgrimages are made to Kamakhya annually. As far as known, this is the only temple of the kind in India, devoted exclusively to Kama. It is good to think that the God of Love is not forgotten.

American Conservatory Adds to Equipment for School of Theater Organ Playing

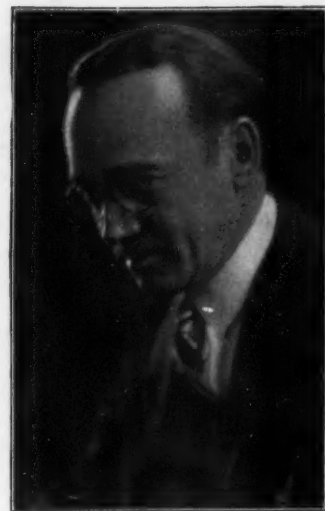
The School of Theater Organ Playing of the American Conservatory, under the direction of Frank Van Dusen, has again been obliged to enlarge its capacity to meet the demands upon this rapidly growing school for instruction in the art of picture playing.

Two new Kimball organs have been installed and are now ready for use. One of the organs is a large and very complete unit with double touch traps and all of the accessories necessary to a modern unit organ of fifty-nine stops. This organ is to be used for teaching and practice. The other organ is a two manual of twenty-two stops to be used for practice.

The growth of the Department of Theater Organ has been quite phenomenal. The school has an unusually large enrollment of students this season including many excellent organists now playing in the Chicago theater and pupils from all sections of the country. Although only established four years ago, this department has now scores of former students filling excellent positions in the leading theaters throughout the country. The theater school maintains a faculty of five instructors and announces the engagement of Paul Esterly for the faculty, who will begin teaching school June 1. Mr. Esterly goes to Chicago from Reading, Pa., where he has been engaged as organist at the Capitol Theater, and the First United Evangelical Lutheran Church.

A unique feature of the school is the conservatory's Little Model Theater. This is complete in every detail—small stage, drop curtain, projecting machine, orchestra pit, and a new Kimball organ of modern theater type with registration to meet the demands before the screen. In this little theater pupils are given advantage of practice before the screen and are coached in the art of picture playing by teachers who are experienced and who hold positions in leading Chicago theaters.

The school is largely the result of the vision and careful



FRANK VAN DUSEN,

director of the department of theater organ playing at the American Conservatory of Music, Chicago.

supervision of Frank Van Dusen, who saw the great possibility of building up a department which could develop organists of the character demanded in the best theaters—those who could play the classics as well as jazz, and who could be prepared to keep a little in advance of the demands in such a rapidly developing art.

Dambois Returning to America Next Season

After an absence of five years Maurice Dambois, the Belgian cellist, will return to this country for a limited tour in 1925-26. The past season Mr. Dambois has been kept busy abroad with his solo appearances and with the touring of his trio. He has associated with him Hector Clokey, viola, who won both the Prix de la Reine and the Prix Vieuxtemps, and Emil Bosquet, pianist, a winner of the Rubinstein Prize. The trio gave two concerts in Paris and immediately won a large following and the unqualified praise of the critics. Among Mr. Dambois' solo engagements were seven appearances with the Societe des Concerts du Conservatoire. He gave twenty concerts in Belgium and France and five in Holland. Owing to an attack of the grippe, he was forced to cancel his English tour at the last moment. Mr. Dambois will open his season at Lowell, Mass., on October 30 in joint recital with Mme. Onegin.

Auditions for Municipal Opera

Auditions for singers for the free municipal opera season, which will be presented in Ebbets Field, Brooklyn, on August 1, 5 and 8, were held in The Town Hall on May 25. The judges were City Chamberlain Philip Berolzheimer (chairman of the Mayor's Committee on Music), Walter Kiesewetter, Dr. Sigmund Spaeth and Josiah Zuro. Only singers familiar with the operas Aida, Cavalleria, Pagliacci and Faust, were heard.

Shwarzenstein Conservatory Director

Sigmund Shwarzenstein has been appointed director of the Benson Conservatory of Music in Brooklyn, and is head of the violin department there.

Grace Wood Jess Dates

Grace Wood Jess is to be heard in Portland, Ore., on June 9, and again in Los Angeles on June 12.



KAMAKHYIA, IN THE HILLS OF ASSAM, INDIA.

the only known temple in India dedicated exclusively to Kama, Indian God of Love, corresponding to our Cupid. The cracks in the dome caused by the great earthquake in 1897 are visible.

FRANCKENSTEIN'S LI-TAI-PE REVEALS UNUSUAL BEAUTIES TO MUNICH AUDIENCE

A Remarkably Fine Performance—News of the Concert World

MUNICH.—Among the operatic novelties produced in Munich this year, Clemens von Franckenstein's opera, Li-Tai-Pe, was not only the most interesting but also by far the most successful. It seems almost incredible that a work so abounding in beautiful and even inspired music should have lain idle for the four years since its first production

in Hamburg, before coming to light again. Of course the precarious financial situation of most of the German opera houses during the years of inflation prevented them from producing a work requiring a costly scenic display, and yet I think some of these opera houses might have balanced their budget with its performance, had they dared to take the risk, for I am sure that Li-Tai-Pe will be a continuous success, so long as the performance does justice to its contents. It has all the qualities which are likely to ensure popularity to an opera: it is highly melodious in its vocal as well as its instrumental parts, the orchestration is not only descriptive to a startling degree but also of ravishing tone color, and its story is interesting and well written from first to last.

The hero is Li-Tai-Pe, the famous Chinese poet of the year eight hundred, whom the Chinese emperor selects as his envoy to do poetical homage to, and to bring home the imperial bride. A court-intrigue resulting from this envied distinction and a tender love-story complete the contents.

Franckenstein's musical diction is modern without going to extremes, individual throughout and highly impressive, his treatment of instruments and voices entirely based on the laws of beauty. This well proportioned opera contains vocal ensembles of a beauty that has not been heard in a German opera since the quintet in Die Meistersinger or the famous trio in the last act of The Rosenkavalier. Here indeed is a work which reminds one that, after all is said, opera is in the first place a purely musical affair.

AMERICAN SINGER IN LEADING ROLE

The performance was one of the most perfect we have had for a long time; in fact, I do not remember having heard or seen anything nearly so finished in every detail in our opera before. Leo Pasetti furnished scenic display and costumes of almost fantastic beauty; Hans Knappertsbusch conducted with unusual warmth, will-power and real temperament; Max Hofmüller's stage management was artistic and scrupulous to the extreme. The cast comprised some of our finest singers and best artists: Wilhelm Rode, as emperor; Fritz Krauss, whose remarkable voice is steadily gaining in beauty and resonance, as Li-Tai-Pe, and Leone Kruse, who as Yan-Gui-Fe was on this occasion heard for the first time in a modern role. She acquitted herself of it in a most admirable manner, her vocal emission and acting being imbued with all the elements that constitute an unusual artistic feat. The success surpassed anything we have seen here for many years and was well deserved.

STRAUSS WATERS BEETHOVEN

A few days later (May 7), on the occasion of the inauguration of the Deutsches Museum, Richard Strauss' new concoction of Beethoven's Ruins of Athens (in collaboration with his house-poet, Hugo von Hofmannsthal), coupled with the ballet-music from The Creatures of Prometheus, had its first performance. It was a most melancholy affair, more befitting a funeral service (it was in fact a "burial") than a festive event. Beethoven's strains in this work (written "on request") are surely not of the immortal kind, and what Hofmannsthal added in place of the original word-bombast by Kotzebue was the sentimental allegory of a pale-faced romantic epoch. The only redeeming feature was the fact that Strauss himself conducted. That is always a treat, and it became evident again two days later when he conducted a symphony concert.

On the whole our Opera is making a hard effort to regain the lead in German operatic life. So far it has brought (Continued on page 39)

GIORDANO'S CENA DELLE BEFFE HAS SUCCESS IN FLORENCE

Perosi Conducts Own Works—Paderewski Plays

FLORENCE.—Giordano's new opera, Le Cene delle Beffe, brought out with success at the Scala in Milan, has had an equally great success at its first performance at the Politeama Fiorentino here. The performance, directed by Vincenzo Bellezza, gave great satisfaction to audience and critics.

Visiting Florence for the opening of the Book Fair, the King of Italy was present at the gala performance of Boris Godounov, with Rossi-Morelli in the title rôle and Bellezza in the conductor's chair. It was a splendid performance, culminating in a great demonstration for the sovereign at the end.

Positively superb, however, was the Aida which Gino Marinuzzi, familiar to American audiences as a young and fiery conductor, conducted on May 12. Isora Rinaldi as Aida and Maria Capuana as Amneris were greatly admired; Francesco Merli made a powerful Radames and Riccardo Stracciari a magnificent Amonasro. Aida is being followed by Tosca, the Damnation of Faust, La Bohème and The Barber of Seville, in this unusual spring season of opera.

THE MILAN ORCHESTRA

The new Orchestra Sinfonica di Milan, under Vittorio Gui, has made its first bow to Florence in two interesting concerts, the programs comprising, besides the seventh symphony of Beethoven and the fourth of Brahms, and works by Wagner, Rossini, Moussorgsky and Wolf-Ferrari, four new Poems of Pich-Mangiagalli, which charmed by the delicacy and elegance of their orchestration. The orchestra, a vigorous and well disciplined body, vindicated its great reputation, and was splendidly conducted by Maestro Gui.

At the Teatro Verdi, Don Lorenzo Perosi personally conducted two of his own compositions, The Last Judgment and the Fifth Psalm, for soli, chorus and orchestra. A crowded house gave both works and the composer a very warm and resounding reception. Indeed, this music of Perosi contains a wealth of melodic inspiration as well as some very interesting orchestration.

PADEREWSKI PLAYS

As for other concerts, that of Ignace Paderewski, at the beginning of May, devoted entirely to Chopin, has been the most important. His success was indescribable, and he had to add numerous encores to his program.

Kathleen Parlow, American violinist, has also given a

successful recital, at the Pitti Palace, with Mario Castelnuovo-Tedesco at the piano; while those of two excellent young pianists, Nino Rossi and Rio Nardi, and of the Société moderne des instruments à vent, of Paris, have been among the best of them.

Nino Rossi, in a recital given for the Società Leonardo da Vinci, played a number of new pieces by modern Italian composers, including Le Stagione, four pieces with an epilogue, by Mario Castelnuovo-Tedesco (for the first time), and an Orientale by the writer of this letter. The other composers were Respighi, Malipiero and Veretti. Rossi is a magnificent and sympathetic interpreter of contemporary music.

FERNANDO LIUZZI.

FOREIGN NEWS IN BRIEF

JOHN SAMPLE A GREAT SUCCESS IN BERLIN

BERLIN.—After having had a fine success in Trévise at Düsseldorf, John Sample, American tenor,



JOHN SAMPLE,

American tenor, in front of the Düsseldorf Opera, where he scored his initial German success. (Photo by D. Leiser, for the MUSICAL COURIER.)

aroused tremendous enthusiasm at the Deutsches Opernhaus here as Radames in Aida. The applause increased from act to act. After the Nile scene he was called and re-called many times. The exacting Berlin public was enchanted with his voice, and a criticism of the next day says: "His heroic, brilliant and free sounding tones in the high register give the greatest hope for his future."

D. L.

OPERA REVIVALS IN EDINBURGH

EDINBURGH.—The Edinburgh Opera Company has again created quite a sensation in operatic circles in Scotland by its admirable revivals of Gluck's Orfeo and Auber's Masaniello during the week ending May 9. No fewer than three different casts appeared in the former and in Leoncavallo's Pagliacci, which was combined with it, in a double bill; and two different casts appeared in Auber's famous work. The staging was superb, and the chaste and classic beauties of Orfeo were brought out in a manner that I have rarely seen or heard excelled. How admirable was the whole performance will be understood when I say that my memory goes back to performances by the Sisters Ravogli and the late Madame Marie Brema. Masaniello, though not a great opera, was interesting because of its historical associations, and each rôle was practically a new creation, no member of either of the casts having ever before seen it performed. E. C. Hedmont, formerly a tenor of European reputation, was the producer.

W. S.

NO MORE GERMAN OPERA FOR LIBERATED ITALY

BOLZANO, ITALY.—In consequence of a report printed by the Munich papers whereby the authorities of Bolzano (the one-time Austrian city of Bozen) were not in favor of German operatic performances in the local municipal theater, and in retaliation of the demand of the German papers to

boycott Italian stagiones in Germany hereafter, the Fascist government has prohibited further German performances here. The troupe of Viennese artists who have been playing at Bolzano have had to stop their productions, and have left the city.

B.

NEW DIRECTOR OF FLORENCE CONSERVATORY

FLORENCE.—Giacomo Setaccioli, hitherto teacher of composition at the St. Cecilia Academy in Rome, has been made director of the Conservatorio Cherubini at Florence.

R.

WEINGARTNER TO PRODUCE NEW STRAUSS CONCERTO

VIENNA.—Felix Weingartner has accepted for performance in the Philharmonic Orchestra's subscription concerts Richard Strauss' new (and only) piano concerto entitled Parergon to the Sinfonia Domestica. Paul Wittgenstein, the one-armed Viennese pianist, for whom the piece was written, will be the soloist and will also play it next season under Furtwängler, in the Leipsic Gewandhaus and in the Berlin Philharmonic Concerts, and at Dresden, under Fritz Busch.

P. B.

MAURITS FRANK FORMS NEW CZECH STRING QUARTET

PRAGUE.—Maurits Frank, Dutch cellist, for years connected with Paul Hindemith's Quartet, and at present solo cellist of the Vienna Philharmonic, will make his home at Prague hereafter and has formed a new string quartet here. It will be called Novak-Frank Quartet and will consist of Stanislav Novak, concert-master of the Prague Czech Philharmonics; Stika, second violin; Klabik, solo viola player of the Czech National Opera at Prague; and Maurits Frank, who will be the only non-Czech in the organization. The quartet will make its debut in Berlin in October and will specialize in modern music.

P.

FRANZ LISZT'S ASHES—A NATIONAL ISSUE

VIENNA.—The parliament of the Burgenland (the once Hungarian province which fell to Austria by virtue of the peace treaty) has passed a resolution protesting against the plan of the Hungarian nation to bring the ashes of Franz Liszt from Bayreuth to Budapest. The Burgenlanders argue that Liszt, being a native of Raiding—at present the capital of the Burgenland—Hungary's claim is unjustified, and they propose to appeal to Cosima Wagner, Liszt's daughter, to have his ashes interred in his native city.

P. B.

BITTNER—MEMBER OF BERLIN ACADEMY

VIENNA.—Julius Bittner, Vienna composer, has been elected a member of the Academy of Arts of Berlin. Aside from Franz Schreker (who is domiciled at Berlin) Bittner is the only Austrian artist to have this high honor bestowed upon him.

P. B.

FOREIGN NEWS IN BRIEF

NEW OPERA BASED ON FARRÈRE'S BATAILLE

PARIS.—The talented composer, André Gailhard, author of Sortilège, presented at the Opera in 1913, of the Veau d'Or, as well as the incidental music in L'Arlequin, Sin, and Les Deux Belles de Cadix, is now at work on the score of a new music drama, based on the famous novel, La Bataille, of Claude Farrère. The author himself has prepared the libretto, which comprises three acts and nine tableaux.

N. DE B.

EDVINA AS AN ACTRESS

LONDON.—Mme. Louise Edvina, opera singer, who took part in last year's Covent Garden season, has turned actress, and is now appearing in a leading part in Dennis Eadie's Jacob's Ladder, at the Royalty Theater.

C. S.

MEMORIAL TO CECIL SHARP

LONDON.—A meeting was held here May 18 to launch the campaign for a national memorial to Cecil Sharp, English collector of folk-songs and dances and founder of the English Folk-Dance Society, now numbering 6,000 members. H. A. L. Fisher, former president of the board of education, presided. The memorial, to cost £25,000, is to take the form of a national center for folk music and folk dancing which will serve as headquarters of the society in London. Substantial subscriptions to the fund have already been made.

C. S.

SOUTH AFRICAN ORCHESTRA IN ENGLAND

LONDON.—The Cape Town Symphony Orchestra, which was established by the municipality of Cape Town in 1914, is about to make a tour of England, which will open with a concert at Wembley on May 26, followed by several appearances in London and one or more in all the principal provincial cities and resorts. The conductor of the orchestra is Leslie Heward. It is the first time that a colonial orchestra has visited the mother country.

C. S.

UNGER TO CONDUCT IN RUSSIA

BERLIN.—Dr. Heinz Unger, young Berlin orchestral conductor, was invited by the Russian government to conduct four concerts in Leningrad during May. Symphonic works by Mahler, Scriabin, Beethoven and Schönberg were included in the program.

H. L.

BRITISH WOMEN'S ORCHESTRA REVOLTS

LONDON.—There has been a small-sized revolution in the ranks of the British Women's Orchestra, which scored a handsome initial success here some months ago under the leadership of Gwynne Kimpton. As the financial results were not equal to the artistic ones, the chairman, Lady Maud Warrender, and the committee suggested cancelling the last concert of the season. The orchestra insisted on carrying out the original

program and the officers and the conductor resigned. Now the final concert will be held, but under the baton of a mere man, Dr. Malcom Sargent.

C. S.

DELIOUS GETS PHILHARMONIC GOLD MEDAL

LONDON.—For his "services rendered to art and to the Society," the Philharmonic Gold Medal, struck on the centenary of Beethoven's birth, has been conferred upon Frederick Delius, whose Mass of Life was recently performed by the Royal Philharmonic. As Delius is in poor health, the medal was delivered to him by an emissary of the Society at a continental health resort. He is the thirty-fifth artist to have this distinction conferred upon him, among the others being Kreisler, Sir Henry Wood, Ysaye, Pachmann and Paderewski.

C. S.

WORKS ACCEPTED FOR DONAUESCHINGEN

BERLIN.—Among the works accepted for the chamber music festival at Donaueschingen, which takes place in July, are a concerto for flute, clarinet and horn, by Paul Dessau; a quintet for clarinet, horn and strings, by Heinrich Kaminski; a concerto for violin, clarinet, horn and string sextet, by Aare Merikanto, the Finnish composer; a concerto for violin, flute and small orchestra, by Alexander Tcherepnin; songs by Hanns Eisler; madrigals for mixed chorus, by Max Butting, Hindemith, Krenek and Wilhelm Weismann. Otto Klemperer's Missa Sacra will be sung in the court church.

C. S.

LONDON'S FILL OF OPERA

LONDON.—Besides the Covent Garden season, the opening of which was reported in a cable despatch to the MUSICAL COURIER, London is having opera in the Lyceum Theater, holding about 4,000 people, by the Carl Rosa Company, which began its season most auspiciously with Butterfly on May 5. At the same time the Old Vic is continuing to alternate opera with Shakespeare and has brought out quite a remarkable production of Aida for the first time. The Russian Ballet of M. Diaghileff has also begun its engagement at the Coliseum. All these enterprises are well supported.

C. S.

OPERA STARS MUSIC HALL

PARIS.—The traditions governing the world of music have been cruelly smashed during the last few months. The Opera Music Hall des Champs Elysées opened its doors with Nina Koshetz as an attraction, with clowns preceding and magicians following her. Elvira de Hidalgo, fresh from her American successes, stepped on to the same stage and did not hesitate to sing where acrobats had been applauded, and Maria Kousnetzoff, eminent Russian opera singer, has sung two weeks at the Empire Music Hall.

N. DE B.

JACCHIA PLEASES IN SYMPHONIC PROGRAM AT BOSTON "POP" CONCERT

Dai Buell Helps MacDowell Colony Fund—Cello Scholarship Offered at Longy School—Other News

BOSTON, MASS.—When Agide Jacchia, admirable conductor of the Boston Symphony "Pop" Concerts, essayed a program of symphonic fare last season, the innovation was regarded with fear and trembling by those responsible for the state of the exchequer at Symphony Hall. But the public took to the idea like the proverbial duck to water, and another innovation bids fair to become a tradition. Thus, at the close of the third week of this season's "Pop" concerts, May 24, Mr. Jacchia repeated the experiment, and with notable success. Although no symphony was played in toto, single movements of three well known works were presented—the slow movement from the C minor of Beethoven, the minuet from Haydn's in D major (London) and the second movement of Tchaikowsky's Pathetic—and, of similar dimensions, the colorful finale from Rimsky-Korsakoff's Scheherazade. To these were added Berlioz' overture, The Roman Carnival, Sibelius' Spring Sadness, the Roumanian Rhapsody of Enesco, Respighi's arrangement of three old dances and airs for the lute, Wagner's prelude to Lohengrin and Smetana's overture to The Bartered Bride.

As was to be expected, Mr. Jacchia conducted these pieces with his customary sensitive regard for structure and rhythm, and with his unfailing instinct for melody and dramatic values. The result was a "Pop" concert that yielded unusual pleasure. Mr. Jacchia and the powers that be at Symphony Hall should now proceed to the next step—the performance of a symphony from beginning to end—thereby luring a presumably large public which cannot sit through the usual light program, into the concert hall. If thousands flock to the Stadium Concerts in New York for the purpose of hearing symphonic programs, it is reasonable to suppose

that Boston can duplicate the feat. At all events, it is an experiment well worth trying.

WEEK OF RECITALS AT DAI BUELL'S HOME AID
MACDOWELL COLONY

Dai Buell, pianist, opened her charming home, Aloha Bungalow, at Newton Center, recently, for a series of recitals for the benefit of the MacDowell Endowment Fund. Being actively interested in the movement to perpetuate the name and work of this American composer, Miss Buell planned the series with a great deal of care, conducted every rehearsal and brought her usual enthusiasm to this highly meritorious undertaking.

The recitals were given by artist-pupils of uncommon talent who have been coaching with Miss Buell. The series opened Saturday afternoon, May 16, with a recital of music for young people, Miss Buell giving interpretive remarks of a nature that she has found of interest to young people in her audiences. This program was repeated on the following Tuesday and Thursday afternoons. On Saturday evening, Helen Mumford was heard in a program which included the G minor concerto of Mendelssohn, Miss Buell playing the orchestral part on a second piano. On Sunday evening a Schumann-Liszt program was played by Mavis Graham Peterson of Winchester; her program included the fantasia of Schumann in C major.

Six pianists were presented on the following Monday evening—Bertha Appleby, Barbara Bailey, Ester Brown, Laurence Bunker, David Scott and Ruth Sampson. A modern program was played on Wednesday evening by Jessica McNair Willing, the wife of Colonel Willing in command at the Panama Canal, and who is in Boston to complete her musical work. The program included numbers by Debussy, Medtner and Bach, with the Schumann Introduction and Allegro Appassionata with the orchestral accompaniment on the second piano to close.

Thursday evening brought forward Margaret Reeves in a program which included the D major concerto of Mendelssohn, with Miss Buell at the second piano, and pieces from Bach, Schumann, Chopin, Debussy, Palmgren, Satie and Goossens.

The last day of the festival, Saturday, May 23, was given over to two concerts. In the afternoon Jane Burgess, a highly gifted little girl played the Mozart sonata in C, a group of solos, and the paraphrase on a theme, Chop Sticks, in which she recently made her debut at the Copley-Plaza. In the evening, Dorothy Godfrey, wife of Major Stuart Godfrey, U. S. A., was heard in a program comprising the Winter Wind and Revolutionary Studies of Chopin, and numbers from Mozart, Bach, Schubert, Palmgren, Scriabin and Grainger.

The series reflected great credit on Miss Buell's pupils and proved that she is a coach of marked ability. She merits particular praise for undertaking such a project, which must have entailed an enormous amount of work, in order to further the activities of the MacDowell Colony at Peterboro.

CELLO SCHOLARSHIP OFFERED AT LONGY SCHOOL

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course (June 18 to September 19) at the Longy School. One scholarship will be awarded for every ten pupils, the scholarship to consist of a refund of what has been paid for the summer's work. The awards will be made after a competitive examination at the end of the term.

Mr. Miquelle will also give a series of ten illustrated lectures on the technique of the cello. These talks will occur on Wednesday evenings, except the first, which will take place on June 18, at the auditorium of the Longy School.

STRONG-BOARDMAN RECITAL

William D. Strong and Herbert R. Boardman, pianists, gave a two-piano recital, May 19, at Steinert Hall. Their program comprised numbers from Clementi, Reinecke, Schumann, Rachmaninoff, Saint-Saëns, Beecher, Massenet, Arensky, and a workmanlike prelude by Mr. Boardman. Although lacking in rhythmic freedom, the performance of these pianists was of a highly commendable nature. Messrs. Strong and Boardman have achieved an admirable ensemble; they play with good tone, praiseworthy command of nuance and an altogether adequate technique.

VINCENT HUBBARD TO SAIL FOR ITALY

Vincent Hubbard, son of an illustrious father and himself a vocal teacher of no little repute, will sail for Naples on June 6. He will be accompanied by Mrs. Hubbard, the well known accompanist of this city. The trip is being made at this time in response to the requests of various Hubbard pupils now in Italy who have written that they need the advice of their teachers. Among these pupils is Aristo Mitzi, who studied with Vincent Hubbard, and Primo Montanari, a pupil of Arthur Hubbard, who has just completed a five months' engagement at the San Carlo Theater in Naples and is now singing in Venice.

Favorable Italian reviews of Mr. Montanari's work have been reprinted in these columns. The press comments of Mitzi's singing are also significant. Thus the Fioresuola Liberta writes: "As Alfred in La Traviata the praiseworthy Mitzi sang in such a manner as to win the warmest applause, and he was obliged to repeat the *romanza*." Another comment along the same lines was: "Recently the tenor Mitzi made his debut at Fioresuola in the role of Alfredo in La Traviata and demonstrated the fact that he is gifted with a powerful voice, a voice of excellent timbre, and that he knows how to sing in the most artistic manner. His success was most flattering and augurs well for a successful future."

N. E. CONSERVATORY NOTES

An arrangement of the Handel sonata in A major by George W. Chadwick, who has adapted it for strings, organ and trumpets, was played from the manuscript at a concert given by the New England Conservatory Orchestra, Mr. Chadwick conducting, in Jordan Hall on May 15. The program also included selections from Fidelio, the Gade symphony in a B flat major, the quintet from Mozart's *Così fan Tutti*, and the Merry Wives of Windsor overture, Nikolai. The soloists were: Mary Herman, soprano; Marian Herrick, alto; William Simmons, tenor; Luke Gaskell, bass; Charles Pearson, bass, and Margaret Macy, organist.

Compositions by two local composers were played at a concert by advanced students of the New England Conservatory of Music in Jordan Hall, May 22. As an opening number Helen Schroer, of Mansfield, O., presented the fantasia in C major, for the organ, by Henry M. Dunham of the faculty. The piece is one which Mr. Dunham made several years ago and which had its premiere at Shawmut Congregational Church, where he was then organist.

Leon Vartanian's sonata had its first performance in this country at the young composer's hands. He is a native of Tiflis, Russian Georgia, and had his preliminary training at Moscow. He continued his studies for five years in Berlin and came recently to this country where he has registered as a pupil of Stuart Mason at the Conservatory.

Other soloists at this concert were Eleanor Young, of Yakima, Wash.; George Garland, Hampton Beach, N. H.; Cecile Forest, Fall River; Ione Coy, Cleveland Heights, O.; Pauline Clauss, Allentown, Pa.; Helen Walburn, Huntington, W. Va.

J. C.

OS-KE-NON-TON INVITED TO SING BEFORE THE BELGIAN KING AND QUEEN

Mohawk Baritone Sends Word of His Triumphs Abroad to His Instructor, Joseph Regneas

Shortly after his sensational success at his first New York recital in Town Hall this spring, Os-ke-non-ton went to England to fill engagements, since which time his letters to his teacher have been records of one triumph after another. His London recital, to a capacity house, brought forth the unanimous praise of critics and public and was followed by demands of nobility and high society in general for his services. Of his recital, the London Morning Post said: "One seldom encounters a singer so obsessed with what he is singing. His conviction pours out in honest, genuine expressiveness. He has a glorious voice to give to it." This is the underlying thought of all the leading critics of Europe who have heard him. They are in accord as regards the fine natural voice, splendid presence, excellent vocal training and genuine enthusiasm and interest created by this American Indian.

ACCLAIMED BY ROYALTY AND NOBILITY

During the past two months Os-ke-non-ton has had several appearances before nobility. At the home of Lady Fitzgerald (Bute House), Princess Mary, with her husband, Viscount Lascelles, were among the guests, who also included the Marquis and Marchioness of Titchfield, Earl and Countess of Kerry, Earl and Countess of Cromer, Admiral of the Fleet Earl Beatty and Countess Beatty, Earl of Ancaster, Lord and Lady Wellesly, U. S. Ambassador Mr. Houghton and Miss Houghton, Ministers of other countries, etc.

LADY GLOVER AND LADY MACGREGOR

To be guest of honor at Hampton Court is a mark of special distinction, which Lady MacGregor caused to be bestowed upon Os-ke-non-ton, who greatly delighted the large gathering of notables with his splendid singing. Lady Glover received many thanks for the introduction of the American Indian to her guests and his performance of Indian selections made this affair one of the high lights of the London season.

LADY MURIEL PAGET AND LADY POWER, CAPTAIN AND LADY TOWSE

Among the guests at the receptions and concerts of the above named, at which Os-ke-non-ton presented his fine art, were the Duchess of Wellington, Susan, Duchess of Somerset, Lady Lestowel, Lady Minto, Prince and Princess Chavchavadze, Lady Cynthia Asquith, foreign ministers, etc.

GREAT EXPERT ON SINGING APPROVES

After one of Os-ke-non-ton's appearances, he received in a letter, besides a handsome remuneration, the following encomiums: "Prof. ——— is one of our greatest experts regarding singing and a great teacher. He trained Agnes Nicholls, Kirkby Lunn, Edmund Burke, Phyllis Gell and many others. He enjoyed the recital tremendously and was full of praise and enthusiasm for your art."

PROUD OF HIS AMERICAN TEACHER

"Wherever I sing," writes Os-ke-non-ton, "I am asked who my teacher is, and I am always very proud to say, 'Joseph Regneas of New York.' I believe I will never be able to say anything that will give me more joy than that."

TO APPEAR BEFORE KING AND QUEEN OF BELGIUM

Os-ke-non-ton has received an invitation to go to Brussels to sing before the King and Queen during the first week of July, the exact date to be set later. This command came just as contracts had been signed for Os-ke-non-ton's appearance

in the opera, Hiawatha, to be given at Albert Hall, London. Life size photographs have been taken of him in full Indian regalia entering Albert Hall and the daily press is featuring his appearances there.

FIVE YEAR PHONOGRAPH CONTRACT

As an international artist, Os-ke-non-ton is now under the exclusive management of the Gramophone Co. Ltd., of



OS-KE-NON-TON.

London, which includes all American and European rights for recording and radio broadcasting. From all reports the financial arrangements are very favorable to the American Indian singer since the contract carries with it a splendid royalty clause.

TO SING IN AMERICA SEPTEMBER TO APRIL

Os-ke-non-ton expects to complete his present tour, which will take him through France, Germany, Italy, Switzerland, Holland and Belgium, by the beginning of August, when he hopes to be in Raymond, Maine, until the middle of September. He will then appear in the United States and Canada for seven months before returning to Europe. Miss Bammann, his American manager, reports enthusiastic inquiries for the season 1925-26.

contest and the hospitality of the school, and are planning to enter their respective schools in next year's contest, which, according to the school calendar, will be held in May, 1926. G. E.

Balogh Plays for Brooklyn Circle

Among those who were honored by being requested to furnish the concert program at the meeting of May 6 of the Brooklyn Circle of the International Federation of Catholic Alumnae at the Brooklyn Academy of Music, was Erno Balogh, Hungarian pianist, who is now residing in New York. Of his performance the Brooklyn Standard Union said: "Among the most delightful of the musical features were the piano solos by the Hungarian composer-pianist, Erno Balogh, whose Hungarian Rhapsody and exquisite Gavotte gave ample play to his genius and appreciation of Slavic melody."

Mr. Balogh also played on May 17 at the Hotel McAlpin for the Young Folks League for Aid to Hebrew Infants.

Martin's Cycle Sung

At the Frederick Warren Ballad Concert, May 14, at Aeolian Hall, Easthope Martin's beautiful song cycle for quartet, The Mountebanks, was heard, the singers being Olga Warren, Elizabeth Lennox, James Price and Edgar Schofield. Much has been written about this cycle of Mr. Martin's to lyrics by Helen Taylor, which has a solo for each voice and three quartet numbers. Dusk of Dreams, written for the contralto, is a most popular concert number, also published in sheet form, and there is an exquisite bit entitled The Minstrel, for tenor, also published separately and used extensively throughout the country. Paul Althouse sang The Minstrel on May 14 at the opening of the Westchester Festival.

Lusk in Recital at Sacred Heart Convent

Milan Lusk, violinist, was presented in a varied and interesting recital on May 9 by the alumnae at the Sacred Heart Convent in Chicago. His playing so fascinated the audience that the program had to be prolonged. Particularly effective was his rendition of the violin concerto by Mendelssohn. The Lark, by Glinka-Balakireff, arranged by Auer, also found much favor. Negotiations are pending for a return engagement for the violinist next fall.

Ralph Angell Accompanies Rosalie Miller

On May 12, Ralph Angell accompanied Rosalie Miller, soprano, in a program of songs given in the exhibition rooms of the Fine Arts Building, 215 West 57th Street, New York City.

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tember 10, 1925.

Annual High School Contest at Ithaca Conservatory

ITHACA, N. Y.—The annual contest for High School organizations held by the Ithaca Conservatory and Affiliated Schools was highly successful. The contests were open for orchestras, choral clubs, one-act plays and declamations.

Three years ago these contests for High Schools were launched by the Ithaca Conservatory as a trial to find out if high school students would be interested in competitive work of this sort. The results were so gratifying that the contests have become an annual event in the school curriculum.

The following High Schools participated: Binghamton, N. Y.; Cortland, N. Y.; Trumansburg, N. Y.; Rochester, N. Y.; Newtown, L. I.; Weedsport, N. Y.; Salamanca, N. Y.; Oneida, N. Y.; Port Byron, N. Y., and Iliou, N. Y.

The winners of prizes were as follows: Orchestral prize won by Rochester High School Orchestra, under the direction of Prof. David Mattern; Choral Club prize won by Salamanca High School organization, under the direction of Cassie C. White; One-Act Play and Declamation prize won by Binghamton High School, of which Prof. Donal M. Tower is the director.

The contestants were enthusiastic in their praise of the



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DENVER CIVIC SYMPHONY ENDS ITS THIRD SEASON

Jeritza Heard for First Time—String Quartet Enjoyed—
Music Week

DENVER, COL.—The much heralded Maria Jeritza made her first Denver appearance in a delightful song recital on April 13 and proved to be as beautiful, charming and golden-voiced as the advance notices claimed. The assisting artist was Maximilian Rose, violinist. This concert was under the Oberfelder management.

DENVER STRING QUARTET

The Denver String Quartet, assisted by Val P. Henrich, clarinet, gave its forty-fourth concert at the University Club on April 19. The ensemble has been brought to a high state of perfection, and it is a quartet in which Denver may take just pride. The personnel is Henry Trustman, Ginsburg, first violin; Walter Nielson, second violin; Wayne Hedyes, viola, and Frank John, cello.

CIVIC SYMPHONY CLOSES SUCCESSFUL SEASON

The Civic Symphony Orchestra closed its third season with a delightful pair of concerts, April 24 and 26. Denver may well feel pride and satisfaction in the remarkable development of its orchestra, under the direction of Horace Tureman, whose outstanding qualities as a conductor cannot be overestimated. The orchestra of 100 musicians, primarily to be considered as a training school for symphonic players, has progressed steadily until the concerts have become a genuine delight. The standard of the programs has been kept high and many new works have, through Mr. Tureman's initiative and enterprise, been given a hearing in Denver. The attendance at the concerts is constantly increasing, as even the ultra critical are realizing that the Denver Civic Symphony is eminently worth hearing.

The well rounded program on this occasion consisted of the Coriolanus overture, Beethoven; symphonic poem, Fountains of Rome, Respighi; Characteristic Pieces from All Lands, Moszkowski; Funeral March of a Marionette, Gounod, and overture to Tannhäuser, Wagner; besides the solo Spanish symphony, in which Dr. Lewis Chernoff appeared as soloist.

MUSIC WEEK

Music Week, May 3-10, was a hectic time musically. There were approximately 500 events, all free; 8000 participants at the city auditorium, forty-two entries in the Colorado High School Music Contest for mixed boys' and girls' choruses and girls' trios, boys' quartets and boys' orchestras.

Thirty-five Colorado and Wyoming cities participated in the big community festival. Each day at noon in the auditorium, Denver artists appeared in delightful costume concerts. The afternoons, at the auditorium, were given over to student programs and the high schools. An interesting event was the piano ensemble concert, consisting of ten pianos played simultaneously by ten pianists and conducted by Clarence Reynolds, municipal organist, on Monday evening. Tuesday evening was given over to a choral competition in which sixteen choruses participated. Wednesday evening there was a program of esthetic dancing to which sixteen dancing schools contributed. Thursday night, Friday night, Saturday night and matinee, the light opera, Erminie, was given with alternating principals, under the direction of John C. Kendel. The production reflected great credit on Mr. Kendel and William Conley, stage director.

Special recitals were given at many studios during the week. Among the notable ones were piano students of Alphens Elder, assisted by Jean Wentworth, violinist, and Lois Meyer, cellist; violin students of Charles South, assisted by string orchestra; piano recital by Elizabeth Kress, artist pupil of Edith M. Perry; piano recital by students of Edith Randolph Mills, assisted by Lucile Fowler, contralto, Bert Dueringer, tenor, Frank Dinhaupt, baritone, and Edwin Richards, organist; piano recital by artist pupils of Anna Knecht, Estelle Moore Joyce and Eunice MacLaughlin. J. T.

Final Sunday Symphonic Society Concert

The twelfth and last concert for the present season offered by the Sunday Symphonic Society, with Josiah Zuro as conductor, was held on May 24 at the Criterion Theater. The theater was crowded. The program was a "request" one, the selection having been made from the hundreds of letters received from radio fans and audiences at the theater. It began with the adagio from the concerto in A minor by Vivaldi, followed by the symphony in C minor by Beethoven. Dr. George H. Gartlan, supervisor of music, Board of Education, was the speaker for the occasion, and Liszt's ever enjoyable Les Preludes closed the program. The Society will continue its concerts again next fall and after the splendid work of the present season no doubt a more extensive series of programs will be offered.

Cecile de Horvath in Electric Lights

Cecile de Horvath had the unique experience in Billings, Mont., of seeing her name strung across the street in electric lights. It is unusual for any musical artist to receive as much publicity as a moving picture star, but Mary Pickford could

not have been more widely heralded than Mme. de Horvath in Billings. She was received here with the customary enthusiasm and the next day the headline of the Billings Gazette, December 14, was as follows: "Mme. de Horvath in Recital Is Treat to Music Lovers." It said among many things that "Mme. de Horvath's piano work is impressive even to those whose knowledge of music and musical things is more or less superficial, and to the student of music her playing is an inspiration bound to leave its mark."

What the Eastman Summer School Will Do

A few years ago musical experts were debating whether it was worth while to attempt teaching children in classes to play the piano. Now in public schools and in private schools and in music studios the world over, children in classes are being very successfully taught to play the piano. Teaching the rudiments of piano playing and laying a sound foundation of knowledge of music by class teaching have been proved as sound an educational method as any other class teaching.

One of the pioneers in this type of piano teaching is Hazel Gertrude Kinsella, of the University School of Music in Lincoln, Neb. The path of music in this country has always been supposed to run from East to West, but of late years there have been some reversals. Miss Kinsella developed her method through years of practice with children in schools. First in Lincoln, then in other Mid-West cities, as the Lincoln work attracted more and more attention, and finally all over this country and in England, the Kinsella methods of class piano teaching began to be used. Miss Kinsella has been before many of the great educational organizations, both musical and general, demonstrating with classes of children how study of the piano may be made available to all children of a community.

Miss Kinsella will join the Eastman School of Music



"May Peterson charmed with the perfect music of her tones, her delightful stage presence, and the beauty and novelty of her songs. The almost celestial purity and sweetness of Miss Peterson's tones, the smoothness and delicacy of her modulations, her flexibility and vivacity made everything she sang a joy. It is rare for a soprano of the coloratura type to have such beauty of tone in the lower and middle register. She sang with marvelous clearness of enunciation. She was recalled after every number."

The Lincoln State Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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for its summer session and will conduct a two weeks' institute in her methods. She will conduct a class for those who have not before taught classes in piano; a class for those who have previously had some instruction in her method, and a class for supervisors of public school music who desire a complete preparation for introducing and supervising this work in public schools.

Another phase of music instruction which will receive special attention at the summer session of the Eastman School is presenting appreciation of music to classes of children. Two specialists of country-wide reputation will conduct a course in preparation for this type of teaching. Louis Mohler, of the Teachers' College of Columbia University, is one of the most noted of teachers of musical appreciation to children in this country. He has been remarkably successful in developing a system of instruction which correlates art in pictures and art in poetry and prose literature with art in music. In New York he has proved that children almost without exception may be taught really to understand and appreciate music through class instruction. Mr. Mohler will conduct the Eastman School course for two weeks.

The remaining three weeks' conduct of this course will be undertaken by Grace Barr. Miss Barr was formerly of the State Teachers' College of Iowa and later employed for special work in the normal schools of Massachusetts. She was so successful that the Victor Record Company engaged her to lecture throughout the country on musical appreciation in connection with the use of records. She will present a plan of teaching and also copious illustrative material.

Courses for teachers of public school music offered at the Eastman School summer session include three in methods, four in instrumental music, two in methods of teaching vocal music in classes, daily training in conducting orchestras and bands, in which training an orchestra of school pupils will be used, and a course in practical harmony.

BIRMINGHAM SCHOOL OF ALLIED ARTS IS ORGANIZED

Notes

BIRMINGHAM, ALA.—The Birmingham School of Allied Arts has been definitely organized and will begin to function on June 8 for a six weeks' summer term. It is to be a college of fine arts, offering instruction to Alabama students in subjects many of which are not stressed in other educational institutions in the state. The school is a co-operative movement of many Birmingham teachers in various arts, all members of the Allied Arts Club, who recognize the advantage of concentration and joint community effort. It is the purpose of the faculty to do much for the cultural advancement of Birmingham.

Ferdinand Dunkley has been named president, or dean of the faculty, with Edwin Dial Torgerson as associate director and business manager, and Esther Miller, secretary and treasurer. There will be about twenty-four instructors, and the curriculum will include all branches of music and other arts. The faculty is composed of men and women of unquestioned ability in their various capacities, specialists who have had the best advantages of study in Europe and America and who are already established as experienced and successful teachers. Among them are Allen Loehr, Ferdinand Dunkley, Ethel Carpenter, Hannah, Elliot, Jerome Vandiver, Carrie Hill, Alice Graham, E. D. Torgerson, Artemus Calloway, Lawrence Meteyard, Corrie Handley Rice and Carol Wilson Luke.

Paul de Launay, head of the DeLaunay School of Music and director of music at Howard College, has presented a series of pupils' recitals that revealed the admirable work done under the efficient instruction given in both music schools. He presented pupils from the organ department, assisted by voice pupils from the classes of Olive de Launay, on the great organ in Ruhama Baptist Church, in a one hour recital, this being the fourth of a series of final concerts. Those participating were Mildred Bassenberg, Ella Thomas, Ethel Counts, John Pless, Ernest Buchi and the Choral Club, under Olive de Launay, who was also soloist. The commencement concert program was most elaborate, given in the auditorium of Howard College. A feature was an orchestra of six pianos on which twelve players were heard simultaneously. Mme. de Launay's Choral Club sang the Pilgrims' Chorus from Tannhäuser with the piano orchestra.

On May 9, the Loulie Compton Seminary presented Ethel Adkins, organist, and Elizabeth Nunnally, pianist, pupils of Carol Wilson Luke, in graduate recital. Alice Chalifoux assisted with several harp solos.

Ferdinand Dunkley recently gave an organ recital at St. Paul's Church in New Orleans, and another under the auspices of the MacDowell Endowment Fund Committee. At the latter he featured his own works, composed while a member of the MacDowell Colony at Peterboro two years ago. Among these was his chorus for women's voices, Street Cries, which was sung by the Polyhymnic Club of Sophie Newcombe College.

C. R. Klenk, Birmingham violinist and teacher, has been engaged by the Y. M. H. A. to coach and direct their orchestra. They expect to eventually build up a worth-while symphony.

The Birmingham Conservatory of Music, Edna Gockel Gussen, director, has announced a summer school for this, the thirtieth summer of its existence. An experienced faculty will be in charge and harmony and history classes will be free. A. G.

Hagar and Langston in Joint Recitals

Marie Stone Langston, contralto, will be under the management of Annie Friedberg next season. She will appear in opera, oratorio, concert, and in a number of joint recitals with Emily Stokes Hagar, who is also under Friedberg management. Miss Hagar will conclude her season as one of the soloists at the Ann Arbor Festival.

Mrs. Langston appeared recently at the Academy of Music, Philadelphia, in a performance of The Elijah under the direction of Henry Gordon Thunder.

Gustafson Ends Season

Singing The Creation at Holyoke, Mass., on May 25, and St. Christopher at the Evanston Festival on May 28, William Gustafson, basso of the Metropolitan Opera brought a busy season to a close. Next winter will mark his fifth consecutive season at the Metropolitan, and Mr. Gustafson will fill as many concert engagements as the opera schedule permits. He has already been booked as far west as Omaha, where he is to appear with the Symphony Orchestra late in January.

Thelma Given to Tour West Again

Thelma Given's successes during her tour of the Middle West last season, under the local management of A. M. Oberfelder, of Denver, have led to arrangements for a similar tour of Colorado and neighboring states next season under the same auspices. The first three weeks of March have been set aside for the tour.

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CINCINNATI NEWS

CINCINNATI, OHIO.—The Cincinnati Conservatory of Music Orchestra gave its fifth concert at Conservatory Hall on May 21, under the direction of Ralph Lyford, and it was enjoyed to the utmost. The program contained some fine numbers and the students again demonstrated their careful instruction. Those who gave solo numbers were Waldene Johnson, Verna Cook and Ruth Spencer. The concert was enjoyed to the fullest, making a fine impression upon the audience.

The advanced pupils of Lillian Arkell Rixford, of the College of Music, appeared in an organ recital, May 18, in the College Auditorium.

Pupils of Giacinto Gorno, of the College of Music, were heard in song recital on May 20 in the College Auditorium.

Marjory Garrigue Smith, who has been studying under Marcian Thalberg of the Conservatory of Music, for the past three years, appeared in her annual recital, May 18, in Conservatory Hall. Mrs. Smith, accompanied by her husband, will shortly sail for Europe.

The Alpha chapter of Delta Omicron Musical Sorority (Conservatory of Music) held its annual election as follows: regent, Alice Huebner; vice regent, Dorothy Dugger; secretary, Leonore Cowher; treasurer, Roxine Beard; corresponding secretary, Waldene Johnson, and alumni secretary, Sarah Aseneth Scott.

The piano department of the Woodward High School gave An Evening With the Spirit of Music, on May 22. It is said to be the first public school in the country to organize a department of this kind, having been established in February, 1915. At present it is the only school here to have such a plan. There are two lessons each week given, one in theory and the other in technic of the instrument. Nearly 1,000 students have taken advantage of the plan thus far.

A piano concert was given students, faculty and guests of Glenndale College on May 17, when Leo Paalz, of the piano department of the Conservatory of Music, assisted by Marie Dickore, presented Scenes from Many Lands.

Hans Arthur Richard Meuser, a German, may be deported, if the department of labor so decides. He has been in the United States for almost a year, coming here to make a survey for Sweden in the matter of radio broadcasting. He had a visitor's passport, good for six weeks, but was induced to remain and became a member—first bassoonist—of the Cincinnati Symphony Orchestra. He has also been teaching at the Conservatory of Music. An effort is being made to have him remain here as he is wanted for the orchestra next year.

A sacred concert was given by the combined choirs of West Liberty Presbyterian Church, Cincinnati, and Tower M. E. Church, Dayton, Ky., under Rose Rockwell on May 21.

Pupils of Blanche Kahler Evans appeared in piano recital on May 22 at Woodward High School.

There was a meeting of the auxiliary committee of the Cincinnati Orchestra Association, on May 19, at the Hotel Sinton, when flattering reports were made.

Pupils of Warvin W. Titus, of the organ department of the Conservatory of Music, appeared in a recital on May 21 at the First Presbyterian Church.

Frank Van der Stucken has been selected to direct the May Musical Festival for 1927, this being the unanimous decision of the Festival directors who held a meeting, May 18, to consider plans for the next event. Mr. Van der Stucken will make his home in this city during the two years devoted to the Festival preparations, and will give his personal attention to directing the chorus. He will spend the summer in Europe and then will return to Cincinnati to begin the rehearsals. The plans for the next festival will be as in the last event—five evening concerts and one matinee.

The Cincinnati American Opera Foundation has been incorporated by George Dent Crabbs, Walter A. Draper, John D. Sage, Charles P. Taft, John J. Rowe and Max Hinch. Local music lovers have pledged \$12,500 for Ralph Lyford's opera, Castle Agrazant, which will likely be given in the fall.

May Vardeman, of the Conservatory of Music, presented her pupils in recital on May 16 at Conservatory Hall.

Piano pupils of Leo Paalz, of the Conservatory of Music, gave a recital on May 20.

Pupils of Warvin W. Titus, of the organ department of College of Music, appeared in song recital, May 19.

The annual ballet by pupils of Halina Feodorova was enjoyed on May 16 in Emery Auditorium.

The Junior musicale was held on May 22 under the auspices of the Woman's Club music department.

Saidee McAlister, pupil of Dr. Karol Lisziewski of the Conservatory of Music, gave a fine piano recital on May 19 in Conservatory Hall.

Parvin W. Titus, of the organ department of the Conservatory of Music, will spend his summer in Paris, studying under Marcel Dupré.

Harold Frederick, organist of St. Paul's Cathedral, will teach organ at the conservatory during the summer months.

Pupils of Arbutus McQueeny appeared in a recital on May 16, at the Hyde Park Masonic Hall.

Margaret Quinn, pianist, pupil of Albino Gorno of the College of Music, appeared in her post-graduate recital, May 21, in the College Auditorium. Her program was elaborate and her playing of a high order.

The cantata, The Triumph of David, Dudley Buck, was

sung by the choir of the Lincoln Park Baptist Church on May 24. David Davis was choirmaster.

Sam Morgenstern, pupil of Marcian Thalberg of the Conservatory of Music, appeared in a piano recital, May 23 in Conservatory Hall.

Pupils of Mary Towsley Pfau and Alma Betcher, of the Conservatory of Music, appeared in a recital on May 15.

Pupils of Howard Wentworth Hess, of the College of Music, appeared in piano recital May 23.

George A. Leighton, of the Conservatory of Music faculty, who entered two compositions in the annual contest of the Ohio Federation of Music Teachers at Columbus, O., this year, won prizes on each work.

Several artists from the College of Music, under the direction of Frederick J. Hoffman, appeared in concert, April 29, in the Scottish Rite Cathedral for Kilwinning chapter.

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Those appearing included Ruth Morris, violinist; Dorothy Stolzenbach, pianist; Mary Swainey Johanning, soprano; Richard A. Fluke, basso cantante, and Fred Aiken, boy soprano.

The Monday Musical Club held its May meeting at the auditorium of the Dayton Street Library, May 4.

Bruce A. Carey, who will be a member of the Conservatory of Music's summer session faculty, led the group singing at an informal banquet at the National Music Supervisors' Conference. He is a member of the faculty of Girard College.

A number of piano pupils of Romeo Gorno, assisted by voice pupils of Giacinto Gorno, of the College of Music, gave a recital on May 1 in the College Auditorium.

Fern Bryson, soprano, pupil of Violet Sommer and Ralph

Lyford, and Zillah May Mills, piano, pupil of Jemmie Vardeman, were heard on May 2 in Conservatory Hall. The accompaniments were played by Elba Davies.

Piano pupils of Margaret Quinn and violin pupils of Uberto Neely, of the College of Music, gave a recital on May 2 in the College Auditorium.

The Hyde Park Music Club rendered a fine program on May 5 at the Hyde Park Library Auditorium. Elsie Weissleder was chairman.

A pupils' recital was enjoyed at the Conservatory of Music on May 2. Pupils of Marcian Thalberg, Amalie Staaf, LaRue Loftin, Dan Beddoe, Dr. Karol Lisziewski, Thomas James Kelly, Leo Paalz, Margaret Spaulding and Iva K. Wickersham were heard.

The West Hill Music Club gave an enjoyed concert on May 4 at the Price Hill Library Auditorium.

Mary Marguerite Fischer, vocal pupil of Minnie Tracey, was a winner in the contests conducted by the National Federation of Music Clubs on April 27 at Indianapolis, Ind.

Arthusa Ankenbrock, pupil of John R. Froome, Jr., director of dramatic art at the College of Music, gave a reading on April 30 for the American Legion Post 270 at the Church of the Advent, Walnut Hills.

A number of pupils of Grace G. Gardner have been giving excellent accounts of themselves recently in different cities. These include Grace C. Bernhardt, lyric soprano; Howard Hafford, tenor; Louette Riehl Luecke, dramatic soprano; Emilie Fulner, contralto, and Ida Anderson Klein, mezzo-soprano.

Constance Cochnower, pupil of Sidney C. Durst of the theory and composition department of the College of Music, won the \$50 prize offered by Strawbridge & Clothier for the best composition for violin, cello and piano on a given theme. It had its initial performance in the Metropolitan Opera House, Philadelphia, Pa., on May 5.

The Three Springs, a cantata by Paul Bliss, was offered on May 1 by pupils of the seventh and eighth grades of the Garfield School in the Kirby Road Public School, under the direction of Stella Godshaw. The principal solo part was sung by Chester Miller, principal of the Garfield School, and the accompaniments were played by Amelia Biebel.

Christine Colley, pupil of Robert Perutz of the Conservatory of Music, was heard in violin recital on May 11 in Conservatory Hall.

Marshall P. Bailey, organist of Wittenberg College, Springfield, Ohio, gave an organ recital on May 11 at Withrow High School. W. W.

Dayton Westminster Choir in Columbus

COLUMBUS, OHIO.—The Dayton Westminster Choir sang here in Memorial Hall, on May 23, at twelve o'clock, before that distinguished body which is meeting here, the General Assembly of the Presbyterian Church in the U. S. A. The choir was presented to the General Assembly by the Dayton Westminster Presbyterian Church during the noon hour of devotion and worship. The church hoped that with this presentation there would be, in some way, a Commission on Church Music established to study the problem of church music within their denomination; also that steps be taken to make music a greater instrument for the expression of Christian worship.

The program presented by the Dayton Westminster Choir was one typical of those used in all of their concerts. It ranged from the Twelfth Crusader's Hymn, through music of the fifteenth and sixteenth centuries, to The Shepherd's Story (Noel), by Clarence Dickinson, and dedicated to this choir. Although all applause was requested to be omitted, the Assembly was stirred so deeply that it could hardly refrain from showing its appreciation and enthusiasm in the customary manner. It is difficult to sit through a concert by the Dayton Westminster Choir and not be deeply moved. The music produced by such a choir seems to reach deeper into the soul of listeners than other music coming from any instrument or combination of instruments.

John Finley Williamson, the director, out of whose mind this choir has blossomed, may be said to be an outstanding figure and leader in the field of church music in America. To him is due the credit of producing a choir so unique in its organization and artistry as to command a foremost place in America for organizations of its kind. That the leaders in the Presbyterian Assembly were impressed with the results attained by Mr. Williamson's work was manifested by the tributes and interest they gave him.

M. R. T.

Emily Roosevelt Broadcasts

WOR put on a special program, June 3, when an hour was devoted to a joint recital by Emily Roosevelt, soprano, and Wendell Hart, tenor, with Florence Wessell at the piano. Miss Roosevelt's voice was particularly effective through the microphone, and the station received numerous messages of compliment to her for her solos and the duets with Mr. Hart, who also pleased the radio audience. Among his selections was Heaven at the End of the Road, by H. O. Osgood.

Baldwin and Price Direct Concert

A concert by the orchestra and glee clubs of Weaver High School, Hartford, Conn., was given on the evening of May 8, under the direction of Ralph L. Baldwin and James D. Price.

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Fergusson Pupil at the Metropolitan

Dorothea Flexer, one of the very few new artists added to the Metropolitan Opera roster for the coming season, is a young American girl who has never been outside of America in her life. Five years ago she graduated from high school in her native city, Allentown, Pa. As her name indicates, she is of the Pennsylvania Dutch stock (which, incidentally, isn't Dutch at all, but German). She went immediately to the New England Conservatory, of which her mother was also a graduate in the piano department. Piano was to be her principal study, with singing as her secondary pursuit. This was the year in which George Fergusson began teaching at the Conservatory and she was placed in his class. It did not take long to convince her and her parents that, with the voice with which she was endowed, singing must be her first study and piano her secondary one.

She remained with Mr. Fergusson for the two years during which he was with the Conservatory and then came



DOROTHEA FLEXER,
mezzo-soprano, the latest Metropolitan recruit. (Edwin F. Townsend photo.)

to New York with him when he opened his own studio in this city. In all she has worked with him five years now, and he is the only voice teacher she has ever had. Mr. Fergusson is, of course, greatly pleased with Miss Flexer's engagement directly from his studio. "However," said he to a *MUSICAL COURIER* representative, "I knew from the first she had a voice of most unusual beauty, and far more intelligence than the average. I felt all along she was bound to make a career, and I believe so now more than ever."

Miss Flexer's contract calls for her to be prepared with twenty-four roles which fall in the mezzo-soprano category.

Parker Conducts Sherrill Choral Society

The Sherrill (N. Y.) Choral Society of forty-five voices, under the able direction of Frank Parker, of the Utica Conservatory of Music, gave its second concert of the season at the Plymouth Church Auditorium on May 13, when Coleridge-Taylor's cantata, *Hiawatha's Wedding Feast*, was presented. Richard Van Wiggeren, of Illion, N. Y., was the tenor soloist, and the accompaniment was furnished by Zillah Holmes and an orchestra of fourteen. The chorus at all times sang with fine tone, balance and commendable attention to phrasing and shading as well as rhythmical accuracy, the pianissimo and unaccompanied section in the middle of the cantata being especially well done. Mr. Van Wiggeren made an instant success with his one big aria, *Onaway, Awake Beloved*. The Sherrill Chorus is to combine with the choir of the Park Baptist Church of Utica, also under the direction of Mr. Parker, for two performances of Gounod's *Gallia* in June, on June 7 singing at Sherill and June 14 at the Park Church, Utica.

Luncheon in Honor of Mrs. Everett Raynor

Mrs. J. S. Carvalho gave a luncheon and bridge on May 27 at her home in Lawrence, L. I., in honor of Mrs. Everett Menzies Raynor, who recently was reelected president of the Harlem Philharmonic Society, of which Mrs. Carvalho is a director. Among the guests were many officers and directors of the society and others including Mrs. Thomas Jacks, Mrs. William G. Brady, Mrs. Sturgess S. Dunham, Mrs. Charles S. Conklin, Mrs. Charles C. Linton, Mrs. Herman W. Booth, Mrs. Gail Borden, Mrs. James E. Burt, Mrs. Frederick E. Bertine, Mrs. George H. Cory, Mrs. Truett P. Edwards, Mrs. D. Roger Englar, Mrs. H. H. Gates, Mrs. Marshall L. Havey, Mrs. L. H. Irwin, Mrs. E. Stewart Manée, Mrs. Frederick B. Robinson, Mrs. Henry E. Russell, Mrs. J. Clarence Sharp, Mrs. Bevier Smith, Mrs. A. A. Swayze, Mrs. Warren Van Kleeck and Isabel G. Koss.

Washington Heights Musical Club

At an open meeting of the Junior Branch of the Washington Heights Musical Club on the afternoon of May 23, Regina Kahl, Junior Branch director and director of the Junior Branch Chorus, assembled her young forces in an effective program which included excerpts from an operetta with solos and choruses, and solo numbers for violin, piano and voice. Those taking part were Rose Cotton, Georgine Funk, Irene Griffiths, Anna Hopkins, Catherine Prager, William Seeber and Joseph Singer.

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PHILADELPHIA GIVES PENHA OVATION AT FAREWELL RECITAL

St. James Ascension Day Service Enjoyed—Lewry-Lasson Pupils Give Concert—Anniversary Concert of Leefson-Hille Conservatory Held

PHILADELPHIA, PA.—Michel Penha was accorded an ovation at his farewell recital in the Foyer of the Academy of Music, May 18. Mr. Penha has been first cellist with the Philadelphia Orchestra for several years, but leaves at the end of this season, much to the regret of all those who have enjoyed his playing so thoroughly. His recital program included two movements from a sonata by Boccherini, an adagio by Tartini, a menuet by Haydn, the Saint-Saëns concerto in one movement, Bruch's Kol Nidrei (by request) and the Cesar Franck sonata, originally written for violin and piano, but re-arranged by the composer for cello and piano. In the last number, Mr. Penha was assisted at the piano by Bessie Montgomery, who made her first public appearance at this time. She displayed a splendid technique and beauty of tone. The soloist played with his usual exquisite taste in interpretation and unusually rich tone and impeccable technique. Artistically and personally Mr. Penha is deservedly popular, as the many recalls showed.

Erl Beatty was the sympathetic accompanist and added much to the beauty of the performance.

ASCENSION DAY SERVICE AT ST. JAMES

The annual Ascension Day Service was held at St. James Church on May 21, when the beautiful mass in F major by Schubert was splendidly sung by the vested choir of men and boys, assisted by thirty-five men from the Philadelphia Orchestra, all under the capable direction of S. Wesley Sears, organist and choirmaster.

The Prelude was the andante from Schubert's Unfinished Symphony; the Postlude, the Allegro Vivace from the C major symphony by the same composer, both played by the orchestra; the Offertorium was The Lord Is My Shepherd, also by Schubert.

It was a remarkably beautiful service, and all the more appreciated because it is so seldom possible to hear the complete Mass, on account of the great amount of work attached to its production. Mr. Sears showed himself to be a master musician and clever conductor, leading orchestra and choir through the intricacies of these masterpieces with the utmost ease and artistry.

LEWRY-LASSON PUPILS CONCERT

Alan Hensel Lewry, violinist, and Louis Lasson, pianist, presented their pupils in a successful concert, on May 18, at the New Chamber Music Hall. The pupils played with ease and assurance, proving a credit to their teachers.

LEEFSON-HILLE CONSERVATORY ANNIVERSARY CONCERT

The Leefson-Hille Conservatory of Music held its annual spring concert in Witherspoon Hall on May 23. This was the twenty-fifth anniversary of the first spring concert, and was the occasion of the presentation to Maurits Leefson, president, of a silver cup, the gift of his many devoted pupils, both past and present. On the cup was engraved three outstanding facts about this remarkable man, "Master Musician, Great Teacher, Perfect Gentleman."

The concert was a success, as usual. Those taking part were: pianists—Marjorie Korman, Mary Manely, Minnie Brendlinger, Ruth Durand, Edna Phillips, Bessey Goodman, Jeanne Behrend, Dorothy Wagner, Anna Monahan, Sarah Beck and Jeanet Preble; violinists—Josephine Gemberling, Irene Guest Loog, Violet Mockaitis and Albert Sussman.

James Francis Cooke, editor of the Etude and president of the Philadelphia Music Teachers' Association, made the address and presented the certificates to those graduating from the Normal Course.

H. Nevill-Smith's Australia Recitals

H. Nevill-Smith is at present in Australia giving vocal recitals. He is drawing very good audiences and the critics write in the highest terms of his vocal work and musicianship. The Katoomba Daily, the chief paper of the mountain capital city, writes: "H. Nevill-Smith is a baritone singer with a very beautiful voice which he has under perfect control, showing splendid vocal training. He sang in Italian, French and English, proving himself a very versatile artist. Several of the works he sang were new to Australia. Mr. Smith having received the copies straight from the American publishers."

Kuhnle Voice and Expression Pupils Heard

At the second recital given recently in Presser Hall, Philadelphia, by students of Laura De Wald-Kuhnle, a well arranged program of all American songs was presented. An interesting feature of the Kuhnle programs are the readings

and stories given by the students of the expression class, each one interpreting his or her characters in a most realistic manner. A capacity audience expressed approval with hearty applause. A third recital was scheduled to be given on May 25 by members of the piano class. Mrs. Kuhnle now occupies her new studio at Room 503, Presser Building.

Anne Stevenson's Pupils Busy

Helen Mara, coloratura soprano, an Anne Stevenson pupil, sang recently for the Century Theater Club at the Hotel Commodore. Margaret Olsen, lyric soprano, gave a recital at the Norwegian Club of Brooklyn, and was also soloist for the Oratorio Society, Upsala College, East Orange, N. J. Alice McComb Ripple, contralto, has been re-engaged as soloist at the Madison Avenue Presbyterian Church of New York City; she sang the contralto part in Gilbert and Sullivan's Yeoman of the Guard, under the auspices of the Women's Graduate Club of Columbia University, and gave a program for the Criterion Club on April 3, and was re-engaged by the Music Department of Columbia University to sing in a concert given there on April 29. Irene Rothschild, lyric soprano, was featured in Temple Topics of 1925, given by Tempel Emmanu-El at the Waldorf-Astoria Hotel, New York City, on April 11, and was also engaged to sing for the Temple Beth-El Men's Club on April 28. Herman Horn, dramatic tenor, has been engaged as soloist of the North Reformed Church, Newark, N. J.

Vivienne de Veau, dramatic soprano, another pupil, sang at the series of Spring Promenade Concerts given at the

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Mayflower Hotel, Washington, D. C., and also in concert during Music Week, May 5, at Binghampton, Pa. Winifred Williams, lyric soprano, was engaged as special soloist during Passion Week at the Hanson Place Baptist Church of Brooklyn. Mary Cimino, mezzo contralto, sang at the 106th Street Settlement House on May 6, at a concert given under the auspices of the New York Public Library.

Miss Stevenson will teach in New York on Tuesdays and Fridays during the summer season. On other days she will conduct her classes at her summer school at Monroe, N. Y.

Kochanski to Play in Europe This Summer

Kochanski, violinist, who sailed for Europe on May 16 for a summer vacation, interspersed with recitals and orchestral engagements, including a series of concerts in Poland, will return to America in the fall for an extended tour to include the Pacific Coast and middle-west in January and February, 1926. Elena Gerhardt and the de Gogorza will also cross the continent during November and December as part of their season's activities under the management of George Engles.

Hutcheson in Carnegie Hall Next Season

Next season Ernest Hutcheson will transfer his annual New York recital appearance from Aeolian Hall to Carnegie Hall, where he will be heard in one of his thoughtfully planned programs on November 24. Mr. Hutcheson made a record number of New York appearances this past season, having appeared twelve times in all. One of his engagements next season will be with the Flonzaley Quartet in Reading, Pa., in a performance of the Schumann Quintet.

FANNIE BLOOMFIELD ZEISLER CLOSES ASHEVILLE MUSIC WEEK

Philadelphia Orchestra an Important Feature—Other News

ASHEVILLE, N. C.—Music Week, which was generally observed throughout this city by various organizations, came to a brilliant close in a grand concert by Fannie Bloomfield Zeisler, pianist of Chicago, and the Philadelphia Orchestra, under the baton of Thaddeus Rich. At this, her first appearance in Asheville, Mme. Zeisler played the Chopin concerto in F minor and a group of shorter numbers, most of which belonged to the romantic school. Her excellent technique and rich interpretations captivated her audience. The numbers played by the orchestra were selected with particular regard for popular taste and included Schubert's Unfinished Symphony, Andante Cantabile by Haydn and the Marche Slav by Tchaikowsky. The prelude to the third act of Lohengrin was given in answer to incessant demands for an encore.

But the brilliant close of Music Week was not its only propitious feature. The celebration also established a precedent when the Philadelphia orchestra gave a children's matinee and 1500 school children, from four to eighteen years old, gathered on Saturday afternoon to hear it. Their applause, spontaneous and enthusiastic, showed their appreciation of the program, which included the Snow Maiden by Rimsky-Korsakoff and other numbers of special appeal to the youthful audience. The children's matinee was arranged for by Mrs. O. C. Hamilton.

The cup offered by Mrs. O. C. Hamilton to pupils of music appreciation classes in graded schools of the city was awarded at the Music Week children's matinee to the Claxton School. Dr. A. S. Wheeler, of the Asheville Music Festival Association, in making the award, stated that "Mrs. Hamilton has done more for music in Asheville than any other person, persons or organization." And in this assertion he has the hearty concurrence of the Asheville press and public.

NOTES

Official announcement has been made by the Music Festival Association that Opera Week this summer will be August 10 to 15. The San Carlo Opera Company, Fortune Gallo, impresario, will give six evening and two matinee performances, with a juvenile matinee.

Mary Brooks, organist, appeared in recital during the Music Week celebration in Hendersonville, N. C. She was assisted by members of the faculty of Fassifern School of Music.

John Eversman, violinist, appeared recently in recital in the Canton Auditorium. Robert Childs played piano accompaniments for the soloist. This recital was one in a series being presented by this young Asheville artist.

G. R.

Kathryn Browne Praises University Trained Artists

Kathryn Browne, Chicago Civic Opera contralto, believes in a well-rounded education for a professional career, in addition to a thorough knowledge of music in all its phases. "Artists cannot know too much about their business," says Miss Browne, "and a broad liberal education such as given by the various colleges and universities is the balance wheel."

"I first studied to be a professional pianist before taking my voice seriously. In fact, I have given several public piano recitals, and find few things in my training have been so valuable. It is possible to secure a more complete teamwork with the accompanist. Sometimes an accompanist does not know just what a singer is trying to do with a song. If I sit down at the piano and show him with professional skill as pianist, I find the quickest results. Again, several times at opera rehearsals I have been called upon to help as accompanist in ensembles while singing myself."

Heavy Fall Bookings for Schmitz

E. Robert Schmitz will open his fall tour with a New York recital at Aeolian Hall on October 20. November 1 will find him beginning a crowded month with an appearance at the Studebaker Theater, Chicago. From there he is booked for three lecture recitals and a chamber music concert with the Verbruggen Quartet in Minneapolis, followed by a week of continuous playing in Texas. On November 27, St. Louis will hear him as a soloist with the St. Louis Symphony Orchestra. The month will wind up with a recital in Kansas City.

At present Mr. Schmitz is in New York resting and preparing programs for next season. On July 30, he goes to Boulder, Colo., to conduct his annual five weeks of summer master classes.



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has shown by the warmth of her reception everywhere that she is indeed, as critical opinion has so often averred, as great in concert as in opera. Wherever she has appeared she has aroused the greatest enthusiasm and the following paragraph from a recent issue of the *Los Angeles Examiner* may well be called representative of the attitude of press and public. "Great Singer's Art Flawless" is the heading:

"Few sopranos are greeted with such enthusiasm as Florence Easton received last night, but that is natural, after all, for there is only one Florence Easton. The great singers of the day are few. Easton is one of them. Her voice is by turns tender and thrilling, perfectly managed. Her diction is a delight, her interpretive insight of unfailing accuracy."



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NEW DUKELSKY BALLET FURNISHES BRILLIANT FINISH TO MONTE CARLO SEASON

Music by Dukelsky, Twenty-Year-Old Russian, and Decorations by Braque

MONTE CARLO.—At the end of the season of Diaghileff's Ballet Russe we had a novelty which aroused unusual interest, namely Zephyr et Flore, by the Russian poet, Boris Kocimo, with music by Vladimir Dukelsky. Dukelsky is twenty years of age. A pupil of Glière at the Kiev Conservatory, he belongs absolutely to the advance-guard of Russian composers, a seeker after new formulas, of liberated rhythms, of unheard-of sonorities.

His score is for the most part an essay in undeveloped themes, brusquely cut off at the end of each choreographic scene. It is a clamorous, turbulent sort of music, replete with dissonance. There is an attempt to combine polyphony with jazz, with lively results.

Zephyr and Flore is a curious work. The poet takes us to Olympus, into the home of the muses. There is discord among the gods. Boreas detests his brother, Zephyr, because he is the husband of Flore, whom he loves. Despite the warnings of the muses, he seeks to separate the couple—first by a ruse, then by force. Boreas carries off Zephyr, who, his eyes bandaged, takes him for Flore and shoots a traitorous arrow at him. Meantime the muses dance with Flore, keeping the wounded Zephyr from her sight. Boreas then pursues her and is repulsed; but she faints and Boreas flees as Zephyr is carried in. By and by the latter's forces return and the muses link the lovers' arms for ever.

The simple fairy tale is not without its "moral": Boreas is "punished" for his sinful love by the love of the muses! A moral that is not without its touch of satire.

MASSINE'S CHOREOGRAPHY

The choreography of this ballet, by Leonid Massine, has all the qualities—good and bad—of his manner: The strangeness of his poses, the curiousness of his movements; the originality of his entries and his exits. Mr. Diaghileff's troupe has done justice to its reputation in the interpretation of the work. Alice Nikitina as Flore, Antoine Doline as Zephyr, and Serge Lifar as Boreas—three of the youngest dancers in the Ballet—scored a personal triumph, and Marc-César Scotto, conductor of the ballet season, argued splendidly on the composer's behalf. The decorations and costumes, in a fantastic baroque, by no less an artist than Georges Braque, were most effective.

THE DIAGHILEFF SEASON

The performance was a brilliant occasion, honored by the presence of the reigning Prince and his family, as

well as the Duke of Comaught and a distinguished audience. It served as the finish to an unusually brilliant season, to which the Diaghileff ballet has contributed a very great share. It is well to recall that besides this novelty we have had Milhaud's "danced operetta," Le Train Bleu, with the composer conducting, as well as Stravinsky's Pulcinella, Auric's Les Facheux, and Poulenc's Les Biches, also Casadesu's arrangement of Gabriel Faure's Les Menines.

Of its older repertory the Diaghileff troupe has performed Daphnis et Chloë, by Ravel; L'Après-Midi d'un Faune, by Debussy; Les Contes Russes, by Liadoff; La Boutique Fantasque, by Rossini; Cimarosiana, with music by Cimarosa; Petrouchka, by Stravinsky; Soleil de Nuit and Sheherazade, by Rimsky-Korsakoff; Narcisse, by N. Tcherepnin; Le Mariage d'Aurore and Le Lac des Cygnes, by P. Tchaikovsky; Tamar, by Balakireff; Les Femmes de Bonne Humeur, by Scarlatti; Le Tricorne, by Manuel de Falla; the Polovetz dances from Prince Igor; and other familiar things. S. JASPARD.

Ernest Bloch to Retire

CLEVELAND, O.—Simultaneously with the announcement that the String Orchestra of the Cleveland Institute of Music will play for the first time anywhere Ernest Bloch's most recent composition, a suite for string orchestra and piano, comes the word that the American composer will retire as director of the Cleveland school to give more of his time to his creative work. What is a loss then for this unique Cleveland school will be a gain for the musical literature of the world.

"It is my earnest wish and desire that in the future, as in the past, the Cleveland Institute of Music will continue its growth with the same spirit and true devotion to artistic education, maintain its high standards and thus fulfill its mission towards the community of Cleveland and in the advancement of art in America." This was the hope expressed by Mr. Bloch when he made public the announcement of his retirement from the directorship of the school which so decidedly reflects his personality and genius.

The school will continue to be run according to Mr. Bloch's theories, and the faculty with two exceptions remains to carry on the school, with Mrs. Franklin B. Sanders, who has been with the organization since its inception, as acting director. Thus the principles, ideals, and standards with which the school has been so splendidly endowed by Ernest Bloch, will be upheld and followed by those who worked closely with him in the establishment of the Institute.

Demands upon Mr. Bloch's time by other schools and organizations have been pouring in for several years, and last year he gave his master courses in San Francisco, and in February in Rochester. He was re-engaged for a period of two months by the San Francisco Conservatory and will supervise that school during January and February, 1926. Last year he also took two months off to compose, and completed several new works during the period which he spent in Santa Fé. The Cleveland school, which started with seven students five years ago, he now leaves to follow along his outlined plans with an enrollment of over 500 students. E.

Sousa Accepts New March

The League of Nations March, a composition by George T. Bye, a New York newspaperman, has been accepted by Lieut. Commander John Philip Sousa, and will be one of the featured numbers on the famous bandmaster's third-of-a-century tour.

Mr. Bye is with the Putnam syndicate, New York, and has had a considerable career as a newspaper man, including service as writer for the New York World. He has reported many prominent conferences and it was while he was at the Peace Conference in Paris in 1919 that the idea for his march was conceived. It includes his impressions of Orlando, Clemenceau and George, the three principal premiers at that time, as well as reminiscences of President Wilson.

In selecting this number, Mr. Sousa only carried out his own ideas which he has expressed for some time, that it is possible to convey in terms of music almost any impression. He believes that it is possible for an individual to describe an event or locality as effectively by musical terms as by

alphabetical characters. Incidentally, the League of Nations March is the only march number that will appear on the Sousa programs except the famous ones by the great bandmaster himself. Perhaps no band music in the world is in such demand as his own famous marches.

Guild of Vocal Teachers' Activities

Mme. Ziegler, founder and president of the Guild of Vocal Teachers, believes both in musical and social activities for this newly-formed organization. Under her wide-awake guidance things are always sure to happen! April 26, there was a tea and musicale at a private residence, of which one of the members wrote: "We (the Guild) had a most successful reception at the home of James Alexander Lynch, 78th Street and Riverside Drive. About 100 vocal teachers and other musicians gave a fine program, and the professional pupils of Melanie Gutman Rice and Florence Turner Mailey sang. Mabel Wood Hill, also a member of the Guild, presented manuscript songs. Fay Foster, Mrs. Morill, Carolyn Bebee and Helen Bebee were proposed as new members. Speakers were Mme. Ziegler (president), Sasha Savine, Henry Holden Huss, Ida Geer Weller, Lillian Blauvelt, Amy Ray Sowards and others. The Guild has started to put money in the bank for the building fund. Dr. Cornelius Rybner is a new member on the Advisory Board."

Membership (active) in the Guild is confined to women only, and judging by the fine start made at the opening dinner, when 100 members and friends attended, the women teachers have started something of note.

Estelle Lieblich Studio Activities

Hugo Riesenfeld, director general of the Rivoli and Rialto theaters, New York, has engaged Jessica Dragonette, soprano, pupil of Estelle Lieblich, for the Rialto Theater. Last year Miss Dragonette was the only soloist in the Rheinhardt production of The Miracle.

Among the guests of honor recently entertained at the White Breakfast of the Rubinstein Club, were Estelle Lieblich, Joan Ruth, James Wolfe, Ray Foster and Maud Morgan.

Two Chicago Opera contraltos—Augusta Lenska and Frances Paperte, both pupils of Estelle Lieblich—contributed in a large measure to the success of the Spartanburg Festival.

Celia Branz of Boston and Jessica Dragonette of Philadelphia have both been engaged as principals by Earl Carroll for his next production, entitled Who Cares. These two young ladies will sing two duets written for them by Miss Lieblich. Mr. Carroll is including the numbers in his new play.

Celia Branz and Jessica Dragonette sang successfully at the Kiwanis celebration on May 6 at the Hotel Astor. Among the other artists on the program were Raymond Hitchcock, the Duncan Sisters, Vincent Lopez.

Only Woman Music Publisher Returns

Calista Rogers, daughter of the late Winthrop Rogers, returned a short time ago to America to resume here her career as a singer, interrupted when she went to London a number of years ago, when her father established the London branch of G. Schirmer, which he later purchased. On the death of her father, Miss Rogers stepped in and conducted the business of Winthrop Rogers, Ltd., for several years, being probably the only woman music publisher in history. A short time ago she disposed of the catalogue to Hawks & Son, an English publishing house. Miss Rogers, a mezzo-soprano, was a pupil of Constantino Yon in this country and of George Haensel in England. Her last appearances before returning home were in Rugby and at Eton, where she sang the solo part in the Brahms German Requiem. She will pass the summer in Pittsfield and make her headquarters in New York beginning next fall.

Myra Hess Triumphs in Boston

She came, she played, and she has them at her feet—or her finger-tips—if the aisles and extreme back rows of Boston's Jordan Hall may be considered close at hand. Myra Hess packed the house at her recent recital, and after scarcely a year's acquaintance in that city. Praise of Miss Hess' playing was unstinted in the press, and listeners were drawn from all over New England as far as Providence.

Miss Hess, yielding to a storm of written requests, injected the Chopin sonata in her program, offering to render the rest as printed for "those not too exhausted to remain." They all remained for practically a double program, an enormous display of energy and artistry seldom achieved—in short, a triumph.

Laubenthal Ends Brilliant Season

Rudolf Laubenthal, following his return from a concert tour in California, finished his season with a special performance of Parsifal with the Metropolitan Opera in Cleveland and a concert in Danbury, Conn. This ends a second most successful American season.

Mr. Laubenthal will be back again for the beginning of the opera in October and will remain until the spring. Before the opera begins he will be heard in concerts and will give a New York recital at Carnegie Hall early in October. He sailed for Italy May 9, where he will take a rest after his strenuous winter's work. After that he will prepare his recital programs for his American concert tour.

Cavalle Gives Recital in Columbia, Mo.

Erna Cavalle, soprano, assisted by Valborg Leland, violinist, and Harold Logan, pianist, gave a recital before the Columbia Country Club, Columbia, Mo., on May 14. Miss Cavalle scored a decided success, opening the program with a delightful delivery of Pleurez mes yeux (Massenet). Later she sang a group of Brahms songs comprising Serenade, Immer leiser wird mein Schlummer, Der Yaeger and Botschaft, and as her closing group gave two songs by W. H. Pommer—Request and The Year's at the Spring—as well as The Last Song, by Rogers. Pommer's Request is dedicated to Miss Cavalle.

Elly Ney in Germany

Word comes from Germany of the great triumphs achieved by Elly Ney at München and Salzburg, where she played with orchestra. At both concerts Willem Van Hoogstraten conducted. Mme. Ney will remain in Europe until next winter.

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Activities at College of Fine Arts

The College of Fine Arts at Syracuse University is bringing the music season to a close with a series of graduating recitals by members of its senior class. Heretofore, graduates have had to content themselves with a single appearance at one of the two commencement concerts given during commencement week. Beginning this spring, each graduate has had the opportunity of appearing in a joint public recital with another of his classmates. This has resulted in seven graduating recitals, on successive Sunday afternoons as follows: April 19—Margaret Payne, pianist, and Marian L. Palmer, soprano; April 26—Ellen Waite, pianist, and Ruth Wheeler, cellist; May 3—Ruth Scott, pianist, and Esther Van Deusen, soprano; May 10—Sherman Schoonmaker, pianist; May 17—Cecil Dayton, pianist, and Max Pecker, violinist; May 24—Rachel Hoole, pianist, and Helen Riley, soprano, assisting; May 31—Louise Honsinger, pianist, and John Gehm, baritone, assisting. The audiences have been large and all of the students have demonstrated the thorough training they have received at the College of Fine Arts.

Esther Van Deusen, one of this year's graduates, has been engaged to teach next year at Drew Seminary, Carmel, N. Y.

On May 7, the Syracuse University Chorus, under the direction of Howard Lyman, with Helen Riddell (soprano), Allen McQuhae (tenor), Marie Adele Stilwell (contralto) and C. Harry Sandford (bass) as soloists, gave a fine performance of Thomas' The Swan and The Skylark. This was followed by groups of songs by Miss Riddell and Mr. McQuhae. The chorus sang Hora Novissima by Parker and The 150th Psalm by Franck. Miss Riddell has been engaged for the Fine Arts vocal faculty for the coming season. Not only did she sing her solo in the cantata beautifully, but she was successful in a very difficult group of songs. The chorus, under the direction of Professor Lyman, sang with beautiful quality of tone, fine attack, and with exceptional nuance. This organization has reached the highest point since its inception thirteen years ago. The auditorium was packed to the doors for this fine program.

On May 12, ten members of the Fine Arts music faculty gave a concert in Crouse College auditorium which drew a capacity audience. Owing to the length of the program, encores were not permitted, but, without exception, those who appeared were recalled to bow their thanks. On the afternoon of that day, the Art and Architectural faculties of the College of Fine Arts put on a splendid exhibition of faculty work along these lines. This combination concert and exhibition demonstrated to the students of the University the exceptional performing and creative ability of their teachers.

The final commencement concerts of the College of Fine Arts will be given on June 10 and 11, in Crouse College Auditorium.

George Leighton Wins Recognition

George Leighton, member of the Cincinnati Conservatory of Music faculty and national vice-president of Phi Mu Alpha, Sinfonia Fraternity of America, has again won recognition for his work as a composer. Mr. Leighton entered two compositions in the contest held at Columbus, Ohio, under the auspices of the Ohio Federation of Music Clubs and each won the first prize in its class. The Baldwin Piano Company prize for a piano composition of merit was awarded to Mr. Leighton for his work with the unique title of *Moins que rien*. The Dayton Westminster Choir prize for an anthem to be sung a capella was also awarded Mr. Leighton, the judges—Dr. Dickinson of New York, L. Kolar of Detroit, and James G. Rogers of Cleveland—appending to their decision the remark that these two compositions were not only the best in their classes but also of all entered in the contest.

Mr. Leighton is a graduate of the Cincinnati Conservatory of Music and spent several years in European study. He is known for his work as a composer for the organ as well as for voice and piano, and is often called upon to arrange an organ and choir setting for a special service. As a composer of technical studies he is also well known in pedagogical circles, his most recent volume, entitled *Forty Miniatures in Etude Form*, having received much praise from every side.

Besides his activities as teacher and composer, Mr. Leighton finds time to give to Phi Mu Alpha, Sinfonia Fraternity of America, in which his devotion to the furtherance of its aims has recently been recognized by the national body which re-elected him to the vice-presidency. His classes in theory and harmony at the Cincinnati Conservatory are always crowded and the pupils find his teachings an excellent foundation for their work.

Cincinnati Conservatory Notes

CINCINNATI, O.—Former Conservatory of Music pupils who studied festivals and pageantry with Marie Dickore are meeting with much success in producing operettas with their classes, because, as Louise Kifer of the Anderson, Ind., Junior High School, wrote: "The special training in costuming, publicity, financing and methods of reaching and holding the interest of the community is a great help." Miss Dickore has been appointed by the University of Wisconsin to teach this course in place of Prof. Edgar B. Gordon, who is very busy with his duties as dean of the School of Music of the University.

Marguerite Melville Liszniewska's pupil, LaRue Loftin, gave a piano recital on May 4, assisted by Helene Patchell, who, accompanied by Grace Woodruff, played clarinet solos. The Conservatory Chorus, under the direction of Ralph Lyford, head of the Opera Department, assisted on a program given by Ferne Bryson, soprano, pupil of Violet Sommer and Ralph Lyford, and Zillah May Mills, piano pupils of Jemmie Vardeman. The chorus sang the Czechoslovak Folk Songs arranged by Deems Taylor, and the Waltz Song by Strauss.

Mary Towsley Pfau, mezzo-soprano, and Margaret Squibb, pianist, gave a joint concert at Glendale College, of which Dr. Thomas Franklin Marshall is president, on May 15. Mrs. Pfau is head of the voice department of Glendale College, Ohio, besides assisting Thomas James Kelly of the Conservatory of Music, under whom she graduated. Miss Squibb is a graduate from the piano class of Marguerite Melville Liszniewska.

Leo Paalz of the Conservatory's piano department, will give an interesting educational recital for the Cincinnati Settlement School, of which Lillian Aldrich Thayer is the solos.

director. Mr. Paalz will be assisted by Marie Dickore, who will give the interpretative stories of the compositions on the program.

Artist Pupil of Helen Chase Scores Success

Mary Hopple, mezzo contralto, won an ovation at her recital in Lebanon, Pa., on April 30, of which the Lebanon Daily News commented as follows: "From the beginning Miss Hopple captivated her audience. Her groups in French and English were a delight to the audience. She used four groups in four languages and all were handled in the manner of a master."

One of Miss Hopple's most successful concerts was given at the Long Branch Women's Club on April 16, when Miss Chase officiated at the piano.

Miss Hopple has been coaching with Miss Chase for some time and a brilliant future is predicted for her.

Rethberg to Make Covent Garden Debut

Elisabeth Rethberg is to make her Covent Garden debut in London shortly, and also numerous operatic and concert appearances in Europe in the next few months. Mme. Rethberg will return to this country in July and will spend her vacation in the Far West. In September she will start on her pre-season concert tour, which will be under the direction of Concert Management Arthur Judson.

Rubinstein Club's Annual Meeting

The annual business meeting of the Rubinstein Club was held on May 14 at the Waldorf-Astoria, the president, Mrs.

William Rogers Chapman presiding. The season just closed has been one of the most successful and brilliant in the history of the club.

Rudolph Reuter at Huntington, W. Va.

"Two weeks ago there appeared Rudolph Reuter, brilliant pianist, who was as yet new to Huntington, at the Auditorium of Marshall College in a recital that interested and edified his audience deeply. A colorful program started with Bach, but contained some of the most modern music ever written by Hindemith, Busoni and Smidt-Gregor, that aroused intense interest, even though most of the audience could not understand what it was all about. Mr. Reuter's brilliant performance of the Schumann Symphonic Etudes was the high light of the evening and the enthusiasm was great at the close of this stirring number. He has masterful technic and a wide variety of expression that ranged from the ethereal delicacy of the Chopin berceuse to a rugged bravura in the Liszt Legend, with which he ended the program, to which were added several encores. Mr. Reuter stands in the very front rank of the artists now before the public and there has never been a more successful piano recital in this city. Plans are under way to bring him again next season."

The above was written by Claire E. Davis, of Marshall College, Huntington, W. Va., after Mr. Reuter had appeared at that college recently.

Salvi's Summer Engagements

Alberto Salvi, harpist, will give concerts this summer at Winona Lake, Ind., and Lakeside, Ohio.



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AN INTERVIEW WITH GEORGE LIEBLING

I had met George Liebling, the widely known pianist and composer a few times on different occasions, on the Continent as well as in the United States, had heard him play and had heard his works performed publicly, especially some of his operas.

I had observed the artist and the man, on the concert platform and privately, when he played, and when he talked to men and women. Therefore when I was commissioned to interview George Liebling recently, I felt that I had an effective focus on his work and his personality.

This man, when he faces his audience, has the power to make them feel at once that he has something unusual to offer. His glance seems slightly mystic, but the smile he throws at his hearers is undeniably genial. When he seats himself at the piano, he is all intentness, concentration, self-effacement.

I asked the artist about his feelings on concert days, and he said: "First of all, I eat very little before a concert. Then I read a good book, like this one." He indicated a volume of Prentice Mulford. "You ought to do that occasionally, too," he added with his whimsical smile, "but I don't know that it would help your piano-playing—if you do play the piano."

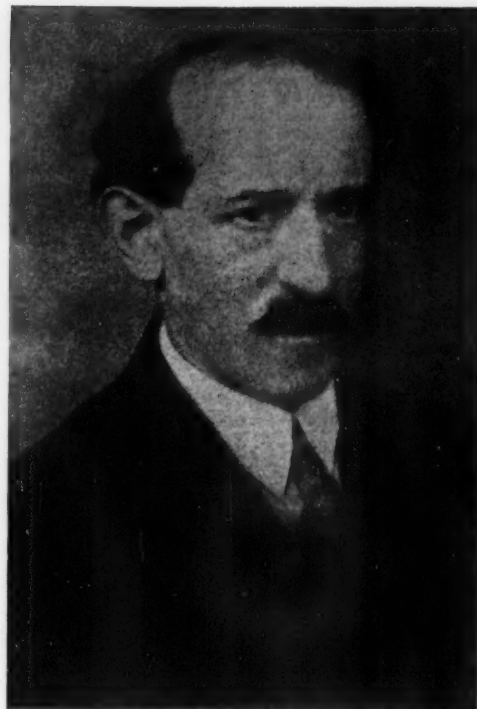
Liebling speaks at least six languages fluently, but he can be silent too, when he is pressed to speak about himself. I had heard someone tell about him that a lady once declared, "I must have a lesson from you or I shall die." I had to press Liebling hard before he said to me: "The truth about that story?" Well, I told the lady that to me death seemed beautiful, as I believed thoroughly in a happy hereafter."

Many experiences during Liebling's travels were extraordinary. For instance, driving one night through thick for-

ests in the far East of Russia and under a star-lit sky, he met with a thrilling happening. In his characteristic, lively way, he told me: "It was so cold that night, that my breath actually froze to the shape of a cigar. (And I am a passionate no-smoker," he added). "Though I was wrapped up warmly in furs I felt the terrific cold more and more. Suddenly a faint yelping sound became audible and it grew louder and louder and came nearer and nearer. It frightened first our horses, then the driver, and at last our accompanying guard of Cossacks. The cause of our anxiety was—a large pack of wolves. We all carried guns which we fired constantly, killing many of the beasts. A horse fell, and a Cossack leaped to the ground to cut the animal's traces. The man was set upon by the wolves, our other horses suddenly shot ahead with the sleigh and we never saw the hapless Cossack again."

"Also in pre-war days, my Russian friends loaded me with gifts, a way they have in that country when they wish to compliment an artist. However, the most original present I ever received came from Australia, from an old musician, Josef Kretschman, of Sydney. I never had known this gentleman, but one day he sent me his photograph, when I lived in London. The picture showed particularly fine features, and intelligent eyes. His best pupil, Miss Renée Lees, whom he had sent to study with me, brought me the photograph and four large Australian opals, with a flattering letter about my compositions, which he had used for years in Australia. Kretschman sent me another fine pupil, Maisie Schell. Both young ladies were excellent artists. Among titled pupils I have had, I might mention Count and Countess Salburg, Countess Clary, Baroness Ungelter, His Royal Highness Prince Ludwig Ferdinand of Bavaria (uncle of the present King of Spain) and the Persian Ambassador in Madrid, Prince Mirza Hussein Khan, who is a gifted poet, too. I wrote some music to his verses. I played at most of the Courts, large and small, in Europe. On one occasion, in Algiers, I dined with the Emperor of Anam."

"I suppose you have many valuable souvenirs and gifts



GEORGE LIEBLING.

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"The Choral Society again demonstrated that it is one of the best choral organizations of the state. It has an unusually even balance as to parts, and each section has an admirable quality of tone. The Herbert compositions are by no means easy for the chorus and the manner in which these compositions were sung tonight indicated a great amount of rehearsal which had been done and the attention which had been given to the instructions of the conductor. The orchestra played excellently the brilliant 'Irish Rhapsody' with which the concert opened. The attendance was very large and enthusiastic, soloists and conductor scoring a triumph in their work. The Society rarely has sung better than it did at this, the last concert of the most successful season thus far."

—S. L. Laclair, Philadelphia Public Ledger.

"The orchestral work in the purely orchestral numbers was of the satisfying quality one might expect. The work of the chorus was exceptionally good, in intonation, precision, attack and finish, intelligence and smoothness in nuance, and marked rhythmic sense in its presentation, and magnificent sonority marking the performance by the singers. Admirable, too, was the sympathy between Mr. Norden and his singers, and the instantaneity of response to his direction. . . . The director, Mr. Norden, the soloists, the members of the chorus and the orchestra contributed to the success of a musical demonstration which was almost flawless in performance."

—W. H. Britton, Reading Tribune.

"The event attracted an unusually large number of music lovers, not only from this section, but from many places nearby. . . . N. Lindsay Norden deserves much praise for assembling such a wonderful array of talent. It is doubtful whether any other musical event of the season has made a more profound impression on the minds of the community's concert patrons. 'The Irish Rhapsody' presented by the orchestra was a magnificent display of orchestration."

—Reading Eagle.

"The choral part of the program consisted of the strong dramatic cantata 'The Captive,' 'The Italian Street Song' and 'The Call to Freedom.' These numbers were rendered in an inspiring manner, reflecting great credit on the conductor, N. Lindsay Norden."

—Reading Times.

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from those potentates," I ventured. Do you like jewels, as so many artists do?"

"I rarely wear precious stones," Liebling replied, "but my most cherished souvenir is the remembrance of the soirée at Osborne Castle, when I played to Queen Victoria, and was asked to write my autograph and a few bars of my own 'Suite à la Watteau' in the historic book of Her Majesty, which contains the names of Mendelssohn, Schumann, Liszt and many others of the immortals."

"Are you tired after a big recital?"

"Never. The other day, in Chicago, some ladies came to my concert too late to hear anything except the final encores. They had been in a train-wreck, thirty miles away. When they visited the artists' room and expressed their disappointment at their tardy arrival, I invited them to my hotel, and played the entire program for them privately."

"Could you tell MUSICAL COURIER readers something about Liszt, whose youngest pupil you were?"

"You would not have the time to listen to all I could tell. Besides, I am writing a book about Liszt. When it is finished, I shall send you a copy."

"Who is your favorite composer?"

"Don't be silly, dear sir. All the great composers are my favorites. I do not try to specialize. I love all good music too well for that."

"You have conducted, too, haven't you?"

"I'm glad you asked me that, for it brings back some humorous memories. Once, in a small town, I was in a hotel with the members of a French opera company. They were terribly perturbed, as their manager, who was the conductor at the same time (playing the score on the piano in order to economize on the orchestra) had not paid them their fees for several weeks. They had not even enough money to leave him. On the day that I met them, the house was sold out and the artists had hopes to get some money at last. But the manager-conductor disappeared a few minutes before the beginning of the opera and with him went the box-office receipts. General despair ensued, until the whole company came to my room and asked me to save the situation. What could I do? I consented to play for them without a rehearsal. I was manager, conductor, and pianist that evening. The performance went off all right and later we all had a merry supper at the hotel—but at my expense, for the rascal who had stolen the receipts did not repent and return them. A more difficult thing I attempted when I conducted the orchestra at the Theatre in Fureth-Nuremberg, the opera on that occasion being Der Waffenschmied by Lortzing. The conductor had become ill suddenly, the chorus master developed stage-fright, and so again without a rehearsal I undertook the risky task. All ended well, I am happy to say."

I saw some portraits of Liebling and asked him if any of them were made by well-known artists over here. "Yes," he said, "your famous American sculptor, Gutzon Borglum made a drawing of me while he was in London, and at present the Baroness Wenner of New York is painting me for her exhibition in Chicago next fall."

"And what are your immediate plans?" I asked.

"I am teaching a master-class this June, till August 1, at Kimball Hall in Chicago. By the way, the W. W. Kimball Piano Co. is building six new concert grands for my American tour next winter. I am composing constantly, and making records for the Welte-Mignon. I am practising ten recital programs, editing music for some European publishers, correcting proofs of some works I have disposed of to American houses, orchestrating a new opera, preparing a series of lectures on Liszt and other subjects, and—"

"In other words, you have nothing at all to do."

"Nothing at all," replied George Liebling, reaching for his pen. I reached for my hat.

On my way to the door, I saw a framed program of a New York (Town Hall) George Liebling recital. The paper bore some pencilled words across its face. I read them, as follows: "Listening to you play, I feel as if Paradise opens its doors, and lets me hear the angels sing. Your admirer, Beniamino Gigli."

"He was at my New York recitals, and sent me that, during one of the intermissions," said Liebling. "Who am I to say, ever again, that tenors are not musical?"

"Good bye," I called out.

But the lazy artist already was scribbling some oboe or double bassoon notes in his new operatic score. INQUIRER.

MONA BATES PLAYING FOR HUNGARIAN ROYALTY AND AUSTRIAN DEMOCRACY

VIENNA.—That "Anom Setab, from Canada," was identical with Mona Bates, well known pianist from Toronto, was a fact little suspected even by the *MUSICAL COURIER's* Vienna correspondent, and much less by the young artist's Vienna public in general. "Anom Setab" sounded rather



MONA BATES IN VIENNA.

A snapshot of the well known Canadian pianist, taken in front of the Konzerthaus, Vienna, where Miss Bates gave her immensely successful Vienna recital.

exotic and, at any rate, interesting, and speculation was rife for some days prior to Miss Bates' Vienna recital as to the nationality of the concert giver. Had she not been announced as a pianist, one would have suspected one of the innumerable "expression dancers," who have been swamping European concert halls for three or four years past and who had chosen such fanciful and attractive names to arouse an interest which would have otherwise not fallen to their offerings.

Such, however, could not have been the intention of Mona Bates, well known pianist and instructor of American and Canadian repute, orchestral soloist under several famous conductors both in America and abroad, and guest artist with the New York Symphony Orchestra in one of Walter Damrosch's Aeolian Hall concerts. What, then, could have been the reason for the fanciful disguise? Miss Bates speaks frankly and interestingly on the subject.

"It was not a very happy idea, perhaps. I admit it. In Dresden, where I made my German debut, they did a good deal of guessing. Some took me for an Arabian, I believe, and some even seemed to think me an Indian squaw, or something similar, although my posters left no doubt about my Canadian origin. Yes, my managers, both in Dresden and Prague, had been a little timid about the pseudonym, considering the conservatism of the German public and press. They seemed to think that the name might sound just freakish enough to prejudice the critics against me. I confess to a certain anxiety at my Dresden concert, especially as it was my German debut and my first experience with a German-speaking audience. And they certainly did act a little reserved when I first came out on the platform."

Knowing the glowing press notices which Miss Bates reaped at Dresden and again at Prague, your correspondent is in a position to draw certain conclusions as to the quality of her playing at Dresden. An established platform favorite of Germany could not have been hailed with more enthusiasm than that bestowed upon Mona Bates by the habitually so reserved critics of Vienna, Dresden and Prague. "Brilliant," "intensely poetic," "dazzling" and "great pianistic talent" are but a few of the expressions applied to her playing by the press of the two cities. Small wonder, then, that the initial "reserve" of the Dresden public gave way to tumultuous enthusiasm at the end of the concert and enforced a long list of encores!

Even more notable, however, was the reception accorded to Miss Bates at Budapest. If German and Austrian critics be severe and reserved, those of Budapest may be called perhaps a little chauvinistic. Hungary, justly proud of its Franz Liszt, has acclaimed but few pianists since, and lovingly clings to its national pianist, Erno Dohnanyi. But all such mental reservations must have been swept away by Miss Bates' playing when the music critic of Pesti Hirlap, a leading Budapest paper, alluded to the Canadian pianist's playing as a "deeply musical" and "highly artistic" performance.

At Budapest, in particular, the tribute to Miss Bates' artistic gifts assumed extremely flattering forms. It was her privilege to appear at one of the famous musicales which Jenő Hubay, violinist, composer, director of the Royal Budapest Conservatory of Music and teacher of so celebrated an artist as Erna Rubinstein, gives at his beautiful home for the benefit of an exclusive gathering of invited guests now and then. Her Royal Highness, the Archduchess Augusta was present to attend the concert with a number of other members of the royal family, and asked to have Miss Bates presented to her at the close to convey to her the expression of her admiration.

A most complimentary invitation from Professor Hubay to act as his partner in a number of violin-piano sonatas, much to Miss Bates' regret could not be accepted by her, owing to lack of time for preparation, but is cherished as a flattering tribute to her art from so famous a musician. "It was one of the proudest moments of my life," Miss Bates says, "when I was granted the great honor of play-

ing on the wonderful old piano used by the great Franz Liszt himself and on the sounding board of which this revered master himself has placed his signature. The occasion was a musicale arranged especially in my honor by Count Apponyi, member of one of the oldest aristocratic families of Hungary, at his beautiful home. I think that rarely has a pianist played before a more brilliant and exclusive audience than I did on that night." The gathering included the heads of Magyar aristocracy and political leaders, besides the American and Spanish Ambassadors at Budapest, and the representative of His Holiness the Pope.

For the balance of the season, Miss Bates is extensively booked in Italy and France, and will probably appear in recital in London as well, prior to taking a summer's rest and returning to America next fall to resume her concert activities in the United States and Canada. P. B.

Caroline Lowe Studio Notes

Recently an interesting program was given at Wurlitzer Auditorium by Doris Makay, soprano, and Sam Cibulski, tenor. This was a reengagement for Mr. Cibulski, he having sung the whole recital a week previous. The program consisted of English ballads, operatic arias and folk songs. Both young singers were recalled again and again, and finally sang the duet from the last act of Aida.

Mr. Cibulski has proven himself a popular radio singer. A program of solos and ensemble numbers were broadcasted from WMCA station recently by Anna Harrison, soprano; Margaret Bradley, contralto; Sam Cibulski, tenor, and Charles Hoerning, baritone.

Mme. Lowe is the director and accompanist of a new ladies' quartet known as the Mystery Quartet. It is made up of well known professional singers, but the names have not been made public as yet. They sang over WMCA on May 14.

Marie Mikova Presents Pupils

Marie Mikova, pianist and teacher of New York and Boston, has enjoyed a strenuous season. On May 14 Sara Rae, one of her artist-pupils, played a program at Miss Mikova's New York studio, 1187 Madison Avenue. She also assisted at a recital of the pupils of Elizabeth Kelso Patterson, and on May 21 played at the Hotel Waldorf-Astoria for the Daughters of the Empire State.

On May 23, three artist-pupils—Kathleen Chard, Rosamond Borland, and Edith Harlan (from her Boston studio)—appeared in recital.

Miss Mikova will close her studios in June to enjoy a well earned vacation in the West. She resumes teaching in New York and Boston about the middle of September.

American Tour for English Singers

The Metropolitan Musical Bureau announces the availability for dates next November of the English Singers—Flora Mann, Winifred Whelen, Lillian Berger, Steuart Wilson, Clive Carey, Cuthbert Kelly—a unique combination of skilled a capella part singers whose concerts of madrigals, canzonets and ballets have gained them a reputation in Great Britain and Central Europe. The English Singers will open their tour in America at the Berkshire Festival in Washington Next October and have been engaged by Mrs. F. S. Coolidge for a number of other appearances including concerts at Yale and Harvard universities.

Mrs. Jason Walker Dead

Mrs. Jason Walker, for many years identified with the musical life of Memphis, Tenn., died at her residence there on May 19. Mrs. Walker founded the Theodor Bohlmann School of Music and, at the time of her death, was the vice-president of the Piano Teachers' Association; the first president of the State Federation of Music Clubs, and at one time, honorary vice-president and corresponding secretary of the National Federation of Music Clubs; also a former president of the Beethoven Club of Memphis. She moved to Memphis in 1900 and was sixty-five years of age when she died.

Trabilsee Studio Items

Tofi Trabilsee was recently a guest of the faculty at the Standard School in Brooklyn, where he delivered a lecture to a capacity audience on voice culture and correct breathing. The instructive talk was followed by a vocal program ren-



GRACE WOOD JESS,

California singer of folk songs of many lands, photographed in costume, who will give a recital on June 9 in Portland, Ore., for the National Federation of Music Clubs' Convention. (Photo by Edward Hostetter.)

dered by artist-pupils of Mr. Trabilsee: Marguerite Broder, soprano; Albert Place, baritone, and Joseph W. Gardner, tenor.

Czeslaw Kleczinski, artist-pupil of Tofi Trabilsee, is winning success with the Student Prince Company at the Great Northern Theater, Chicago. Previous to this Mr. Kleczinski completed a concert tour of the principal cities of the United States. His beautiful tenor voice and artistic interpretation of the classics have been highly praised.

The weekly recitals at the Trabilsee Studios have become very popular. Mr. Kleczinski sang at a recent one and was enthusiastically received.

Raisa's Wonderful Success

R. E. Johnston, manager of Rosa Raisa, has received a cablegram from Paul Longone, manager of the American-Italian-French Opera Company, who is giving a series of operatic performances at the Lyrique Gaiety Theater in Paris, that Raisa's debut, May 23, was a "wonderful success."

Vanderbilt Studios Inn

The Vanderbilt Studios Inn, formerly Primrose Inn, 15 East 38th Street, announces that it is serving lunch and dinners, including Sunday, that will appeal to busy people who fancy good meals and a quiet place.

Gray-Lhevinne Pleases Cleveland

During Music Week, music lovers of Cleveland, Ohio, were treated to a series of unique recitals by the violinist, Gray-Lhevinne, whose originality is admired by a great many in that city.

Mme. Onegin Scores Success in Germany

Concert Management Arthur Judson has received word that Mme. Sigrid Onegin has reappeared on the concert stage in Germany, scoring a series of successes. Mme. Onegin's third American tour will begin early in October.

Jeannette Durno at Indiana Convention

Jeannette Durno, American pianist, will give the artist recital at the annual meeting of the Indiana Music Teachers' Association in Logansport (Ind.) on June 11.

Crooks to Sing in Grand Rapids

Among the next season's contracts closed for Richard Crooks will be an appearance in Grand Rapids, Wis., in December.



HANS SCHNEIDER AND THE PROVIDENCE PHILHARMONIC ORCHESTRA,

of which Mr. Schneider is director. On April 10 the orchestra gave a concert in Fall River, Mass., at which time Alma Gagnon, a pupil of Mr. Schneider, played the Beethoven E flat concerto and the Rubinstein D minor concerto. (Photo by Woodward Studio.)

RUTH

ODGERS



IN the past two seasons Ruth Rodgers has been soloist with many noted organizations, including:

**The Philadelphia Orchestra
The Philharmonic Orchestra
The New York Symphony Orchestra
The Detroit Symphony Orchestra
The Buffalo Symphony Orchestra
The Mendelssohn Choir of Toronto
The Oratorio Society of New York
The League of Composers
The Berkshires Music Festival**

MISS RODGERS' repertoire includes a wide range of music, and she has appeared within a few weeks in such different works as Beethoven's Ninth Symphony and Schoenberg's String Quartet with Voice, singing in the first American performance of the latter.

THE RECITAL programs of Miss Rodgers include songs in English, French, German and Italian, with American composers well represented. Sample programs will be submitted on request.

MISS RODGERS' voice and art have been acclaimed by many critics, and as the Philadelphia Record has said of her—

"IT WAS A PRIVILEGE TO HEAR SUCH SINGING."

Season of 1925-1926 Now Booking

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GOLDMAN CONCERTS FIND A HOME

N. Y. University Offers Its Campus—Series to Begin June 15

New York is not to go without its Goldman Band concerts this summer after all. Notwithstanding the machinations of Mayor Hylan and his Chamberlain, Philip Berolzheimer, a new site for the concerts has been found and the series will start June 15 on the West Terrace of the campus of the University of New York, directly behind the Hall of Fame at University Heights in the Bronx. The generous donors of the concerts, Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, very much pleased with the action of the University authorities and with the site selected, will not only pay for the concerts as heretofore, but have ordered the building of a bandstand and of seats which will accommodate about 15,000 persons. The concerts will continue every evening, except Tuesdays and Thursdays, until August 23.

Following is the letter of Chancellor Brown of New York University, a copy of which was addressed to Mr. and Mrs. Daniel Guggenheim and to Mr. and Mrs. Murry Guggenheim:

"It has been the dominant purpose of New York University for nearly a century to employ its every resource wisely and unstintingly for the public good. To that end it has built up an extensive program of classroom instruction, cultural and professional, meeting the need of some 20,000 students annually. At the same time it has reached far out beyond the class room, into the very throng, with its public lectures, business research and employment bureaus, radio broadcasting and public health service. In its Hall of Fame for great Americans it has focused nationwide attention upon a fine expression of sound patriotism. Wherever opportunity has presented to quicken and enrich the minds and hearts of man, within the classroom or beyond, it feels a responsibility to meet that opportunity to the extent of its ability.

Another Browne Return Engagement

Quincy, Ill., is another musical center that wants Kathryn Browne, the young Chicago Civic Opera contralto, to sing to them again. More than half of Miss Browne's contracts for next season are return engagements.

When asked the reason for so many return dates, Miss Browne replied with a knowing smile: "Well, perhaps money



KATHRYN BROWNE.

sometimes not only talks but also helps artists to sing. Only one of my forty-four concerts this year lost anything, and I voluntarily paid half of the loss; they also wanted me back."

Albert Stoessel a Versatile Musician

The coming summer marks the fourth year of Albert Stoessel's directorship of the New York Symphony at Chautauqua, N. Y.

Only a few years ago William E. Walter (now executive director of the Philadelphia Curtis Institute) made the following interesting prophecy of Albert Stoessel. In an article describing a concert given at General Pershing's headquarters in Chaumont, France, in 1919, he wrote: "The concert was truly a revelation. The program was serious and Lieutenant Stoessel betrayed qualities as a conductor which make his career well worth watching. The whole performance showed on his part serious purpose, high musicianship and a true talent for conducting. His modest demeanor, the simplicity of his carriage and all lack of exaggeration in his gesture did not subtract in the least from the firm decisiveness of his beat, the perfect poise and authority in all that he did."

In the brief space of six years, Albert Stoessel has gone far. In 1921 he succeeded Walter Damrosch as conductor of the New York Oratorio Society, bringing that organization to a high state of perfection, flowering in performances of such works as Beethoven's Missa Solemnis, Bach's St. Matthew Passion, Mendelssohn's Elijah, Holst's Hymn of Jesus and Franck's Beatitudes.

That same year brought him to Chautauqua for the first time as leader of the New York Symphony Orchestra, and his success was so marked that it was only natural to have him in the two following summers.

Not alone content with conducting activities, Mr. Stoessel undertook the organization of the new music department in New York University in 1923, lecturing and teaching theoretic music. Coming as a crowning recognition of his gifts as a musical leader in America, Mr. Stoessel's recent appointment as conductor of the Worcester Music Festival will place him at the head of one of the oldest music organizations in the United States. At the coming fall festival (67th year) he will conduct the New York Symphony Orchestra and the Worcester Festival Chorus of 300 in Beethoven's Ninth Symphony and other great choral works.

Although his career has been clearly marked as a

"I have followed with attentive interest the conspicuous public service you and other members of your family have rendered in a province in which the University is warmly interested, namely, the field of public music. The providing of the summer concerts of the Goldman Band has struck a chord of universal appeal, and the magnificent acclaim that has attended your beneficial support of these concerts is fittingly bestowed.

"It has occurred to me that the character of public service you are rendering, through Mr. Goldman and his associates, is so closely allied to that service for the public good to which New York University, by time honored policy, is happily committed, that some plan of cooperation might be found practicable. Our forty-acre campus at University Heights lies in the center of a great population, representing both the Boroughs of the Bronx and Manhattan, a population which hitherto has not had ready access to these festival concerts. On the western terrace of our campus, with the massive colonnades of the Hall of Fame as background, we have a natural amphitheater ideally suited to such open air concerts.

"May I venture to hope, on behalf of my associates, who have regarded the proposal with much enthusiasm, that the Goldman Band concerts may be held on this campus this summer. In making the suggestion I am prompted by an appreciation of the outstanding excellence of Mr. Goldman's work, and the opportunity which would be presented through your generous concurrence and assistance to extend still further the public service of New York University in an extremely important field.

"Believe me,

"Very sincerely yours,

(Signed) "ELMER ELLSWORTH BROWN, Chancellor."

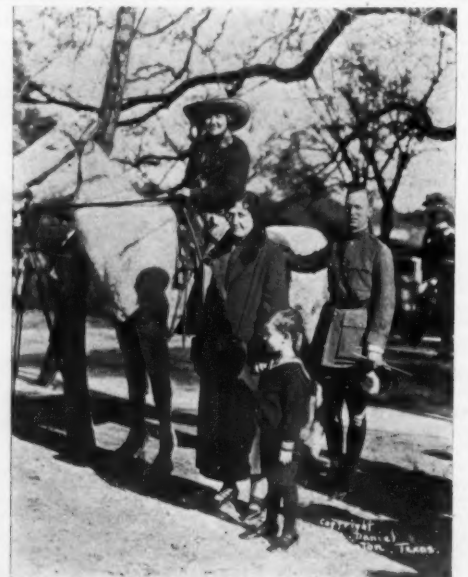
conductor, Mr. Stoessel has not neglected his violin and composing. Last summer Chautauqua was given an opportunity to judge his virtuosity in a number of splendid recitals. He has written a sonata for violin and piano, a suite antique for two violins and piano, a suite and overture for orchestra and many pieces for violin, piano and voice. Numerous pedagogical works on conducting and violin playing are also listed among Albert Stoessel's published works.

Hanna Brocks Pupils in Recital

Five pupils of Hanna Brocks were heard at a musicale given at her studio Sunday afternoon, May 24. Betty Berger, soprano, revealed a voice of lovely quality and sang with smoothness and good phrasing Lotti's *Pur dicesti* and the Mozart aria, *Batti, Batti*, from *Don Giovanni*. Songs by Knight-Logan, Burnham and Mana-Zucca were also sung with good color and considerable feeling. Alice Danjuna's clear soprano voice was enjoyed in her expressive interpretations of a group by Brown, Penn and Tosti. Julia Wynn, in songs by Gluck and Schubert, and Elizabeth Wynn, in old English songs by Broadwood, Monroe and Carey, both sopranos, rendered their numbers with admirable taste and intelligence. Miss Brocks was at the piano and gave excellent support to her young singers, who were a credit to themselves and their teacher. An interesting innovation was a demonstration of how Miss Brocks attains some of her results. Grace Richie, who has completed her first season's study with Miss Brocks, sang for illustration. Miss Brocks had her developing tones from humming, singing on different vowels, later joining them with consonants, then some sustained singing and as a contrast, exercises for flexibility, and finally singing a phrase of *Caro Mio Ben*, all of which Miss Richie did most commendably. The large number of guests present expressed their hearty admiration and enthusiasm throughout the recital.

George Engels Is Back

George Engels, manager of the New York Symphony Orchestra, of Paderewski, and of other famous artists, who has just been abroad in connection with the visit next season of Otto Klemperer, new guest conductor of the New York Symphony, returned from Europe early this week.



ASTRIDE THE OLD GRAY MARE.

May Peterson; "Ma" Ferguson, Governor of Texas, and Captain Wright Armstrong, leader of the Old Gray Mare Band, the official band of the Governor of Texas, snapped on the occasion of Miss Peterson's recent visit to Austin. (Photo by Daniel Studio.)

I SEE THAT—

A new site has been found for the Goldman Band concerts—the Campus of New York University.

John Hays Hammond, Jr., has invented a device for the piano which is intended to increase the dynamic range of the instrument.

The Beach Club of Hillsboro, N. H., gave an operetta for the benefit of the MacDowell Colony.

America's Bird Whistling Chorus is a unique organization of thirty women whistlers.

Weekly recitals will be given at the La Forge-Berumen Studios in New York during June, July and August.

Lazar S. Samoiloff is now in California directing the Master School of Musical Arts.

Lisa Roma appeared successfully in recital in Flushing on May 16.

Pupils of the Malkin Conservatory gave their 220th concert on May 24.

Mrs. William Hayward Turner, Florence Turner-Maley's mother, passed away on May 15.

Edmund Severn has dedicated his Danza Siciliano, for violin and piano, to Leon Sametini.

Wagnerian operas are now being performed again in Belgium.

A controversy has arisen over transferring the ashes of Liszt to Budapest.

Deszo d'Antalfy has completed an a capella work which will be sung by the Schola Cantorum.

Wilfried Klamroth has moved to 10 West Seventy-first street; he will teach this summer at Great Barrington.

Werner Josten has written a cantata for the Smith College Festival.

Clara Clemens and Guy Maier will give recitals for young people next season.

Sigmund Schwarzenstein has been appointed director of the Benson Conservatory of Music in Brooklyn.

Isidor and Anna Strassner Pupils Enjoyed

Isidor and Anna Strassner presented a number of their violin and piano pupils in recital at the Strassner studios, 1332 Riverside Drive, New York, on May 17. The participants were: Beatrice Swedlow, Naomi Basel, David Sohmer, Gertrude Margolies, Emanuel Schoenbach, Belle Adler, Ida Carpay, Benjamin Sandberg, Charlotte Adler and Ruth Levenson. Each of the students revealed a well developed technique, a fine sense of rhythm, and musical understanding, all of which reflected much credit upon the teaching methods of the Strassners.

The pianists are pupils of Mme. Anna Strassner, while the violinists study with Isidor Strassner. The program contained compositions by Bach, Beethoven, Evans, Drla, Schumann, Seitz, Chopin, Raff, MacDowell, Gabriel Marie, Scarlatti, and Cyril Scott. The audience was large and enthusiastic. Following the musical program refreshments were served.

Activities of Ernesto Berumen

Ernesto Berumen, pianist, appeared at the De Witt Clinton High School on May 3. Emilie Goetze and Mary Frances Wood, artist-pupils of Mr. Berumen, also appeared at this concert, as well as several singers from the La Forge-Berumen Studios. Mr. Berumen was heard over WEAJ on May 15, and recently he made his last appearance of the season at Darien, Conn. Mr. Berumen will teach at the La Forge-Berumen Studios until August 11, when he sails for Europe, to be away several weeks, resuming his teaching in New York about October 15.

Harriet Ware Program at Freehold

The Cecilian Club of Freehold, N. J., offered a program of Harriet Ware compositions on April 24. The composer was at the piano and was assisted by Arthur Levasseur, tenor. Mr. Levasseur was heard in two groups of Miss Ware's lovely and well known songs and three numbers from the cycle, In an Old Garden. Miss Ware played her Mountain Pictures, a suite for piano. This enjoyable program was concluded with a duet from the song cycle, A Day in Arcady, sung by Mrs. Rovilla Atkinson and Mr. Levasseur.

Louis Greene's Summer Course

Louis Greene, teacher of Gabrielle Palir, violin soloist at the Westchester County Music Festival, announces a summer course devoted to his instrument, with regular weekly visits to his White Plains studio. The Port Chester Item printed Miss Palir's picture a fortnight ago, saying "Miss Palir demonstrated exceptional ability in her playing of Lalo's Symphonie Espagnole."

J. W. F. Leman Conducts Patience

The Savoy Opera Company, of which J. W. F. Leman is conductor, recently gave two performances of Gilbert and Sullivan's Patience at the Academy of Music, Philadelphia, and scored such a success that the operetta will be given at the Du Pont Longwood Estate, near Wilmington, Del., on June 6.

Sophie Braslau Not a Russian

Several of the remarkable notices which Sophie Braslau received at her third Toronto recital recently refer to her as a Russian singer. Miss Braslau is of Russian extraction, but she is an American artist, born in New York City and trained entirely in America.

Pupils' Recital at Hughes Studio

On the evening of May 17 fifteen students from the class of Jewel Bethany Hughes appeared at the Hughes studio in a program which included works of Bach, Beethoven, Schumann, Chopin, Brahms, MacDowell, Rachmaninoff and other composers.

Treumann Artists in Recital

Edward E. Treumann, New York piano teacher, presented two of his artist-pupils in recital at Chickering Hall on May 28. The two young ladies, Doris Voester and Lina B.

George Liebling will conduct a master class in Chicago from now until August 1.

The English Singers will come to America next season under management of the Metropolitan Musical Bureau. The nineteenth Bach Festival, Dr. J. Fred Wolle director, was held May 29 and 30.

John McCormack has made a Victor record of June Brought the Roses.

Mordkin has established an International School of the Dance in New York.

Dorothea Flexer, one of the latest Metropolitan Opera recruits, is a pupil of George Fergusson.

Harold Bauer has been reelected president of the Beethoven Association for the seventh consecutive time.

The Ann Arbor and Chicago North Shore festivals were among those held recently.

Lily Strickland has written a series of articles for the MUSICAL COURIER under the title of Little Stories of Musical Indian Gods.

Marcel Grandjany has completed a tour of Spain.

Ernest Bloch will retire as director of the Cleveland Institute in order to devote more time to composing.

Harold Flammer, Inc., has purchased the business of Luckhardt & Belder.

The operas for the first week of the Ravinia season have been announced.

Mrs. F. S. Coolidge's annual chamber music festival will be held in Washington this year instead of Pittsfield.

The Seagle Colony opened its annual session at Schroon Lake on June 1.

Schumann-Heink will return to the Wolfsohn Bureau management from January 1, 1926, to May 31, 1927.

The Ojai Valley Music Festival offers \$1,000 for the best string quartet for two violins, viola and cello.

George T. Bye's The League of Nations March has been added to the Sousa Band repertoire.

Hans Herman Wetzler won the North Shore Festival orchestral prize of \$1,000.

Richard Copley has severed his connection with the Wolfsohn Bureau and will continue his managerial activities independently.

Miserendino, revealed in their performance excellent tonal and technical development, reflecting much credit upon their teacher. The program contained works by Beethoven, Chopin, Arensky, Moszkowski, Schumann and Balakireff.

Casella in America Next Season

Alfredo Casella, one of the high lights in Italy's modern musical Renaissance, will be heard in America next season, his third visit since 1921. As composer, conductor, and pianist, he will again demonstrate his attainments. Arriving early in October, he will make his initial appearance in a piano recital in Aeolian Hall, October 18, following this appearance with two as soloist with the New York Philharmonic. The New York Symphony and the Cincinnati Orchestra have also engaged Casella, the latter for a pair of concerts. Casella's new ballet La Gira, which had its premiere in Paris last November, probably will be given its first performance in this country during his stay here.

Distinguished Audience Hears Simmons

William Simmons sang before a distinguished audience at the Waldorf-Astoria at the dinner given for foreign delegates and members of the International Police Conference. The baritone was given an ovation for his singing of the Prologue to Pagliacci, Oley Speaks' Mandalay and Mana-Zucca's Nichavo. Betty Shuleen provided stirring accompaniments.

Kayser-Sektberg Joint Recital

On May 22, Claude Warford presented Joseph Kayser, baritone, and Willard Sektberg, pianist, in a joint recital in Dover, N. J. Both were well received in a varied program, which had as its feature a group of Warford's songs sung by Mr. Kayser, with the composer at the piano.

Ernest Davis to Sing Samson

Ernest Davis, tenor, has been engaged to sing the role of Samson at a performance in concert form of Samson and Delilah in Syracuse on December 8, under the auspices of the Syracuse University.

Myra Hess in First Chicago Recital

Myra Hess, English pianist, will make her first Chicago appearance when she returns next season for a limited tour in this country.



BRUNO HUHN'S STUDIO
at Lake Placid Club, N. Y., where he will receive pupils in voice and coaching from July 1 to September 4.

Helen Chase's Activities

The accompaniments of Helen Chase were one of the notable features of the last concert of the season at Chalfonte-Haddon Hall, Atlantic City. The artists included Anna Case, Richard Hale, and Tandy Mackenzie.

Among the other recent out-of-town engagements for Miss Chase was the program on April 24 at the Woman's Club House, Rutherford, N. J., and the recital given by Mary Hopple (artist-pupil of Miss Chase) at the Woman's Club of Long Branch.

Miss Chase appeared in New York on April 25 at the Studio Club Concert, and on April 26 at a private musicale at the home of Henry Morgenthau.

Aschenfelder Pupil in Recital

Marian Cornwell, soprano, gave a recital of operatic arias and songs, May 20, in the studio of her teacher, Louis Aschenfelder, at 42 West 69th Street, New York. Miss Cornwell's voice is lyric soprano, of splendid range and quality, which she uses with consummate artistry. She was at her best in interpreting works requiring great delicacy of expression. Mr. Aschenfelder was at the piano.

John Steel Singing Mana-Zucca's Songs

John Steel is singing Mana-Zucca's Rachem and Nichavo on his present extensive vaudeville tour with splendid success.

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The soloist of the afternoon was Miss Ora Hyde, a most attractive young soprano, blest with a charming personality and stage presence and a warm, lyric voice of really good quality. Her songs were given with fine quality of voice and a keen regard for the dramatic. This latter quality again revealed itself in the familiar aria from Madame Butterfly, which was given in truly operatic style. Miss Hyde impressed us most favorably, and evidently made friends with the audience, judging from the applause given her.—*Eric Times.*

Ora Hyde brilliant success as a singer. She has a voice of rich volume and warm, bright quality; she sings with nice appreciation of dramatic possibilities in the text; she has marked intelligence, and an agreeable manner. The program as a whole reflected distinct credit upon Miss Hyde's repertoire and her taste. She avoided hackneyed songs and proved that her interests are happily diversified.—*St. Paul Pioneer Press.*

... proved herself the possessor of a pure and pleasing soprano and much vivacity of temperament. Her numbers had all intrinsic musical worth.—*Minneapolis Journal.*

Her voice shows great promise—is really of beautiful quality.—*Minneapolis Tribune.*

She is a personable young woman with a voice of good timbre. She sang effectively in the Wagner number and met warm applause with Un Bel Di, from Madame Butterfly, which she sang with grace and simplicity for encore.—*Minneapolis Daily Star.*

Her voice of marked beauty and sweetness was impressive.—*Syracuse Telegram.*

Revealed a pleasing voice and personality. A most graceful person. As a singer she is polished—extraordinary.—*Syracuse Journal.*

Miss Hyde, who has an exceedingly sweet manner, was in splendid voice, and sang with happy expression, clear tones and perfect diction.—*Flushing New York Journal.*

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FOUR INTERESTING GROUPS PHOTOGRAPHED AT THE ANN



(Left) Guests of Conductor E. V. Moore and Manager Charles A. Sink, at a luncheon party at Barton Hills Country Club, Friday afternoon of May Festival week. Among the guests were H. E. Voegeli, manager of the Detroit Symphony Orchestra; Eric Delamarter; Mr. and Mrs. Palmer Christian; E. C. Moore, critic of the Chicago Tribune; Ralph Holmes, critic of the Detroit News; and Mrs. Holmes; Dr. and Mrs. Albert A. Stanley; Lucia Clements, conductor of the Toledo Orchestra; and Mrs. Clements; Kenneth N. Westerman, critic of the Ann Arbor Times News; Otto J. Stahl; Mrs. George B. Rhead; Frederick Stock; Frances Peralta; Florence French, editor of Musical Leader; Lawrence Tibbett, Mr. and Mrs. Theodore Harrison, Vicente Ballester, Mario Chamlee, Augusta Lenska, Henry Scott, Emily Stokes Hagar, Kathryn Meisle and Samuel Pierson Lockwood. (Right) Frederick Stock caught in a sand lot with a bevy of happy kindergartners just before the festival rehearsal.



ANN ARBOR FESTIVAL

(Continued from page 5)

a prime favorite in Ann Arbor, Mischa Elman. Like Gabilowitch he resorted to Tchaikowsky for his contribution—the concerto in D major. He played with the virility of a youth,



MISCHA ELMAN,

his recent bride, father and sister, on their way to a festival rehearsal.

but the authority of a master and was ably supported by Mr. Stock and his men.

LA GIOCONDA IN CONCERT FORM

The final Festival concert took place in the evening, when La Gioconda, adapted to concert performance, was given

under the baton of Mr. Moore, with a prime operatic cast consisting of Frances Peralta, Augusta Lenska, Kathryn Meisle, Mario Chamlee, Vicente Ballester and Henri Scott; in addition to Frank Ryan, Jr., and Barre Hill, two Ann Arbor singers of ability, who acquitted themselves well in minor roles.

The Choral Union impersonated the townspeople, sailors, etc. Palmer Christian appeared at the organ. This opera is admirably suited to concert performance, for with the judicious use of the pruning knife, Mr. Moore successfully eliminated such portions as were of lesser interest, enough



LAWRENCE TIBBETT AND FREDERICK STOCK, stars of the Friday night festival concert.

substantial meat for chorus and soloists being left to provide a lengthy evening's entertainment.

To this year's soloists much praise should be offered. Each stood out as particularly fitted for the work in hand and each represented the best in that field and there was a splendid balance from the opening to the closing note.

R. T. A.

Press Tributes for Jeannette Vreeland

Jeannette Vreeland has been winning unusually fine press tributes everywhere she has appeared this season. Following a concert in Bethlehem, Pa., the Times stated: "Miss Vreeland captivated her audience instantly by her charming personality and beautiful voice, full of freshness, tenderness and sympathy. Her readings of the selections gave proof that she has virtually everything a singer should possess, style, technique, intelligence and the art of aptly choosing her songs and projecting them directly into the hearts of her hearers."

Miss Vreeland was one of the soloists in a performance of Elijah in Minneapolis, at which time the Minneapolis Morning Tribune said that "she has absolute control over a voice of great range, of fine carrying power and beautiful in quality."

"There was no doubt of the success gained by Miss Vreeland. A charming personality and a pleasing stage presence, a voice of beauty, range and power—and ability to interpret whether portraying the vengeful character of Gudrun, the bargaining and determined Sigrid, or the persuading Thyri—all combined to make her success complete." The foregoing appeared in the Fitchburg Sentinel after the popular soprano's recent appearance there at the Music Festival in Elgar's King Olaf.

Miss Vreeland has the distinction of being one of the few artists who have been engaged on more than one occasion by the Cincinnati Orpheus Club. In commenting on her most recent appearance the Cincinnati Enquirer stated: "Hers is one of those rare soprano voices which combine clarity and warmth. It is a voice which is emotionally appealing, but which, at the same time, is rigidly governed



Photo by E. Townsend

JEANNETTE VREELAND.

by the head." Another very successful appearance before a club was as soloist with the St. Louis Apollo Club. Miss Vreeland also appeared as soloist with the Schumann Club of Cleveland, and the following day the Times said that she was hailed as a marvel and sang most exquisitely her most interesting list of songs.

Pittsburgh also recently paid tribute to the singer, one of the comments in the Pittsburgh Chronicle being to the effect that "In all her songs Miss Vreeland strengthened and intensified the impression of great artistry made on her former visits to Pittsburgh."

Yascha Fishberg Pupils Win

During Music Week in New York Yascha Fishberg's violin and piano studio was well represented. Not only were there a large number of students entered but also nine of his pupils received bronze or silver medals. This is indeed quite a record. The pupils awarded medals were Ida Epstein, Irving Wise, Max Schwartz, Henry Weinapple, Jack Wolinsky, Irving Ranke, Jacob Leff, Henry Uselaner and Alan Fishberg.

Gray-Lhevinne Gives Four Concerts in Buffalo

The violin programs given by the recitalist, Gray-Lhevinne, for four different audiences at Buffalo, N. Y., proved her to be much more than just a violinist, in fact an interpreter of emotions and a dramatic artist who holds her listeners spellbound as well when she tells her "stories of the music" with touches of sparkling wit or appealing pathos as when she dashes off the masterpieces.

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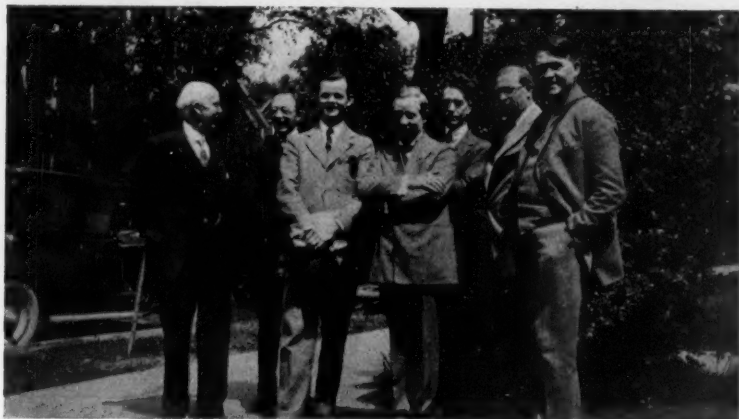
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ARBOR MUSIC FESTIVAL, HELD AT ANN ARBOR, MICH.



(Left) Dr. Albert A. Stanley, Henry E. Voegeli, Lawrence Tibbett, Frederick Stock, Eric Delamarter, Ralph Holmes (Detroit News), F. C. Moore (Chicago Tribune). (Right) Conductor Moore, Miss Meisle, Mr. Chamlee, Miss Lenska, Miss Peralta, Vicente Ballester and Mr. Scott, who gave a masterful performance of *La Gioconda* at the closing concert.



MUSICAL COURIER READERS

"Illusions" Enjoyed

To the MUSICAL COURIER:

Even if Shakespeare declared that "good wine needs no bush" and despite the fact that so able and scholarly a writer as Clarence Lucas needs no support from my humble pen to make his words effective, I cannot refrain from expressing my sincere and hearty admiration for his most excellent article on Illusions which appeared in the MUSICAL COURIER of April 23rd.

Mr. Lucas is always interesting, no matter what subject he chooses for discussion, but it seems to me that never was an article more timely and necessary than this one. In the midst of what might well be described as a psychological epidemic he sounds a clear note of warning when he says the people who talk most about mind seem to him to be deficient in what is usually called mind. Dr. Alexis Carrell recently stated that "No one suspects the manner in which memory, intelligence, courage, judgment, and the imagination are connected with the brain cells," and yet we find hosts of teachers who claim to be able to teach their pupils how to think beautiful tones.

While Mr. Lucas' article is equally applicable to all branches of music, yet I would urge that vocal students in particular give it their most careful consideration. It contains advice that is literally of priceless value.

Yours very truly,
(Signed) WILLIAM A. C. ZERFFI.

A Polite Bow

To the MUSICAL COURIER:

The National Music League feels greatly honored to have landed, so early in its career, upon the editorial page of the MUSICAL COURIER. Bowing politely to the applause which greets so auspicious a debut, may I be permitted to say that we are not aiding or abetting any "competition" between anybody or anything. We are forming a committee of co-operation, on which will be representatives of the General Federation and also of the Federation of Music Clubs. In fact, "Co-operation" is our middle name. We aspire to be a clearing-house of musical effort, to bring together and to coordinate (as far as possible) some of the many admirable efforts now being made in different directions by individuals and organizations interested in musical welfare and "uplift."

Yours very truly,
(Signed) H. V. MILLIGAN,
Director, National Music League.

A Schirmer Correction

To the MUSICAL COURIER:

We have read with interest an article captioned, "Edwin Hughes To Hold Summer Master Classes," appearing on page 25 of the April 16 issue of the MUSICAL COURIER. In the last paragraph of that article appears the unintentional misinformation that for a number of years Mr. Hughes has been Editor-In-Chief of piano music for G. Schirmer, Inc.

Mr. Hughes is a concert pianist of international reputation and one of America's foremost pianoforte instructors, and we have been extremely fortunate in securing his services as special editor in a number of series of important piano publications. Mr. Carl Deis, however, has for eight years most capably filled the post of Editor-In-Chief of all classifications of music with G. Schirmer, Inc., and we feel, in fairness both to Mr. Hughes and Mr. Deis, that we should ask for correction.

Yours very truly,
G. SCHIRMER, (Inc.),
M. E. Thompson, Secretary.

Frances Nash Returning This Month

During the past week engagements have been closed for Frances Nash at Providence, R. I.; a joint recital with Jacques Thibaud, at Youngstown, Ohio, and a return date with the Omaha Symphony Orchestra, in its home city. Miss Nash is now in Paris, but will return the middle of June to begin work on her programs for next winter. She will give two recitals in New York City and make her ninth consecutive tour under the management of Evelyn Hopper.

Hans Hess and Anita Specht in Joint Recital

A cello and piano sonata recital, given May 1 at the Roosevelt Hall in New Orleans, La., by Hans Hess and Anita Socola Specht, proved one of the most artistic musical events of the season there. Mrs. Specht speaks very highly of "Mr. Hess, who, she writes, is 'a truly remarkable musician

and I am delighted to state that he won success by his refined artistry and charming personality. We think Chicago should be proud to call Hans Hess her own for he certainly is as fine a man as an artist."

Besides playing Beethoven, Richard Strauss and Grieg sonatas with Mrs. Specht, Mr. Hess played as solo number the Boellmann Variations Symphoniques.

REGINA FESTIVAL

(Continued from page 5)

ously, was recalled and recalled. Rendering the program typically Canadian, the concert was concluded by the playing of O Canada by the orchestra.

EVENING CONCERT

At the evening performance, Beethoven's symphony No. 5, in C minor, was warmly applauded and Mr. Verbruggen responded with Schubert's Marche Militaire for encore. The playing of Mr. Williams was also enthusiastically applauded.

LOCAL NOTES

Many and varied were the local events throughout the Festival, participated in by schools, organizations and individual musicians. There were also a number of competitions in all branches of musical endeavor.

NEXT YEAR'S FESTIVAL

Some important changes are being arranged by the musical committees. It has been suggested that the present plan, dividing southern and northern Saskatchewan, be abolished. It has been decided to hold one music festival for the whole province next year in Moose Jaw, Sask. Lt.-Col. N. Gentles, of Moose Jaw, was elected president and F. W. Chisholm, honorary secretary-treasurer. The Moose Jaw committee will be C. Hampshire, B. G. Crichton, H. Wolfenden, Rev. W. H. Adcock and F. H. Portnall, of Regina; J. C. Carter, Outlook; Judge Wiley Estevan and R. M. McCaul, Swift Current. R. G. B.

New Church Position for Augusta Starkey

Augusta Bispham Starkey recently accepted the position of soprano soloist at the First Presbyterian Church of San Diego. This church, of which Ethel Kennedy is the organist, has been noted for years for its fine music and musical programs. On May 21 the soprano was soloist at the San Diego Club Women's annual benefit, and on June 2 she presented the entire program at the San Diego Club's annual outing at the Hotel Casa de Manana at La Jolla, Cal.

Chamber Music Society in Concert

The Chamber Music Society of San Francisco played recently in Los Angeles, and, as usual, won enthusiastic praise from the press. "This society," said the Los Angeles Daily Times, "is fast becoming one of the world's really best ensembles, and as the seasons pass they are winning for themselves recognition that will no doubt soon become world-wide." In commenting on the concert, the Los Angeles Examiner stated: "All for one and one for all" must be the motto of the Chamber Music Society of San Francisco. In the music room of the Biltmore yesterday afternoon they played with a perfect unity that was an unalloyed delight. In smoothness of

ensemble they rival any string quartet that has been heard here this season. They play, moreover, with transparent beauty of tone, delicate shading, and accuracy of pitch."

Gardner Pupil at Cincinnati Festival

"It was the Liszt arrangement that Mr. Van der Stucken employed last night for Omnipotence, sung entrancingly by the chorus, with Howard Hafford as soloist. It was given with the fine shading it requires. Mr. Hafford, given a warm welcome when he appeared on the platform, made his Cincinnati friends proud of him as he sang with full round tones the beautiful Schubert Ave Maria for a tenor voice. Mr. Hafford's performance was the act of a well schooled singer and a sincere musician." Thus said the Cincinnati Enquirer of May 8, of the artist-pupil of Grace G. Gardner.

The Cincinnati Times-Star stated: "Howard Hafford, a favorite tenor in and around Cincinnati, whose excellent voice has been under the careful training of Grace G. Gardner for nine years, was understudy to Dan Beddoe at the last May Festival, and was also assigned several solo parts."

Mr. Hafford will accompany Mr. Van der Stucken, conductor of the May Festival, to New York City, where plans are being made for next season's engagements.

Gehrken in Recital in Rochester

Playing works by Yon, Russell and Vierne, Warren Gehrken closed the May 6 program of organ numbers at the Eastman School of Music (Kilbourn Hall). Mr. Gehrken was long prominent in Brooklyn, being organist-choirmaster of St. Luke's Church, where he gave organ recitals of pronounced merit.

Hughes' Sixth New York Date

Edwin Hughes, pianist, appeared at the Morning Musicale of the Woman's Republican Club of New York at the Hotel Plaza on May 20. This marked the sixth appearance of Mr. Hughes in New York this season, including two recitals in Aeolian Hall.

Easton to Sing in New Orleans

Contracts have been signed for a recital by Florence Easton in New Orleans, La., early next season.

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**NEW YORK
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held May 16 at the Hotel McAlpin, New York. This was the fifth similar occasion, and among the 100 guests were (seated at the president's table) Yvonne de Treville, Dorothy Forster, Marie Oetner, Mozelle Bennett, Baroness von Klenner, Mr. and Mrs. F. W. Riesberg, Ralph Grosvenor, George Molleson, and John Warren Erb. President Potter is marked with a cross.



NEW YORK MADRIGAL CLUB
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Farnam Pupils in Organ Recital

Pupils of Lynnwood Farnam who are holding important church positions were heard in recital at the Church of the Holy Communion, Sixth Avenue and Twentieth Street, where Mr. Farnam is organist, May 26. The following participated in an interesting program: Ellen M. Fulton, F.A.G.O., L.R.A.M., organist and choir director of Second Presbyterian Church, Scranton, Pa.; Katharine S. Fowler, organist of Central Presbyterian Church, Washington, D. C.; Alfred M. Greenfield, St. Paul, Minn., organist of Fifth Church of Christ Scientist, New York City; Olga Mendoza, New York City; Leon Verrees, organist and choirmaster of St. Luke's Episcopal Church, Scranton, Pa.; Isabella R. Smith, organist and choir director of St. Mary's Episcopal Church, New York City; Alexander McCurdy, Jr., San Francisco, organist and choirmaster of Church of the Redeemer, Morristown, N. J.; Hugh B. Porter, B.A., Chicago, organist of Calvary Episcopal Church, New York City.

An excellent selection of numbers was presented, including works of Louis Vierne, Boelmann, César Franck, J. S. Bach, H. L. Baumgartner, Henselt, Marcel Dupré, Eugene Gigout, Karg-Elert and Edward Shippen Barnes. The rendition of the entire program, played in most cases from memory, was also most satisfactory. The various organists interpreted their respective numbers with musicianly understanding, individuality, good style and command of the instrument. There was admirable individual technic, effective

registration and good pedalling. It was evident that pupils of Mr. Farnam are well equipped to hold the responsible positions they do throughout the country.

Marye Berne in Concert

Marye Berne, artist-pupil of Estelle Lieblich, who has been in Akron, Ohio, during the winter, where she has had a large class, was heard recently in several interesting concerts. The first one was on May 6, for the Federation of Women's Clubs.

On May 12 she was heard in a joint recital with Nellie Whittaker, Prof. De Leone being at the piano. Miss Whittaker is eighteen years old and this was her recital debut. She displayed good technic and her interpretations were excellent. Miss Berne gave a second group of compositions by Prof. De Leone, which included Lullaby, Twilight and the Bird Song from his recent opera, Alglala. Prof. De Leone received such an ovation after this group that it was necessary for him to give two piano numbers.

Another recital by Miss Berne took place at the Monroe Memorial Church. During Music Week Miss Berne and her pupils gave a Music Week program, which consisted of her quartet, boy tenor soloists, and Mr. Hadley and Mrs. Schwartz. Miss Berne was in New York recently, and of course spent much of her time at the Lieblich studios.

Milan Lusk at Benefit Concert

Under the auspices of the St. Margaret Guild, Milan Lusk appeared on the evening of May 7 at the Church of the Atonement, Chicago. He opened the evening with a brilliant rendition of the Bruch Scottish Fantasy, playing it with much vigor and verve in the broader passages. In the compositions that followed, such as the Rondo Capriccioso by Saint-Saëns and the Hungarian Rhapsody by Hubay, he showed splendid interpretative ability and delightful tone.

Clara Clemens on Radio

Clara Clemens, mezzo soprano, made a trip to New York recently to be present at the unveiling of a tablet to her famous father, Mark Twain. She took occasion at the same time to make her New York radio debut over WJZ at the Monday evening concert of Landay Hall. Mme. Clemens will, in addition to her individual appearances next season, give joint recitals for young people with Guy Maier, the pianist. The two artists have arranged an interesting program for these recitals, which will be featured by Mr.

Maier's entertaining talks. One of the first of these recitals of the season will be an appearance in Indianapolis on November 12.

St. Clair Bayfield to Teach English to Singers

"Singers taught University of London system of English, by St. Clair Bayfield"—this is an announcement of interest coming from the noted English actor, St. Clair Bayfield, lately associated with Sir Herbert Tree, The Actor's Theater, etc. Mr. Bayfield will have as chairman of his advisory board Lionell Atwill, other members being O. P. Heggie, Florence Foster Jenkins (president of the Verdi Club), Elisabeth Marbury, Percy Mackaye and Dudley Digges (director, Actors' Theater).

Mr. Bayfield has had remarkable success in teaching students who have impediments in speech, and also with Italian and other foreign singers desiring to sing English correctly. As chairman of drama of the Verdi Club, he has won a wide circle of admirers for his perfect diction, and who are enthusiastic over this new plan to help others. This Master Class in English Diction will begin at once and will cover a period of eight weeks at a modest outlay; diplomas will be given those completing the course satisfactorily. When George Arliss heard of this English Diction school he wrote Mr. Bayfield as follows:

May 20, 1925.

My Dear Mr. Bayfield:
I consider you eminently fitted to conduct the course. With best wishes for your success,

Yours very truly,
(Signed) GEORGE ARLISS.

Fall Pageant in Cincinnati

Ernest Briggs has returned from a six weeks' trip made in connection with the booking work of Management Ernest Briggs, Inc. He announces that he has closed a contract for a fall pageant in Cincinnati, under the auspices of the Cincinnati Chamber of Commerce. This will be given at the Grand Opera Theater of the Cincinnati Zoological Association from August 30 to September 7. The orchestra will be composed of members of the Cincinnati Symphony Orchestra. A ballet and divertissements will be given by the Hazel Wallack dancers. Jose Mojica, tenor of the Chicago Civic Opera Company, and other singers will appear. Ronny Johansson, the Swedish dancer, who has just finished a five weeks' tour, will be featured on each program.

Gita Glaze's Students Give Program

On May 23, at the Wurlitzer Auditorium, Mme. Gita Glaze presented her pupils in recital, with Gisela von Edloff at the piano. Those taking part were Ruth Dolganos, Charlotte Schwartz, Nettie Rappaport, Gertrude Levy, Eva Kaplan, Charlotte Weiler, Stephanie Snyder, B. Sinofsky, A. Rosen and B. Dolinsky. It was a highly entertaining affair and the pupils reflected great credit on their teacher. The usual selections for such concerts were offered, including many operatic arias interspersed with lovely ballads and art songs, each group arranged to show off the best qualities of the pupils.

Talented Pupils of Marie Louise Todd in Recital

The annual recital by the advanced piano students of Marie Louise Todd at Brantwood Hall, Bronxville, N. Y., was given May 15. Elizabeth Mason, Juliana Weil, Betty Boyd, Margaret Adams, Betty Block and Betty Stanley were the pupils and they gave a varied and interesting program, with artistic finish and intelligent sureness, that called forth enthusiastic applause from a large audience.

Marvin Lee with Harms, Inc.

Marvin Lee is now associated with the firm of Harms, Inc., and will represent this publishing house in the Middle Western territory, making his headquarters in Chicago. For the past fourteen years Mr. Lee has been with Waterson, Berlin & Snyder and the Milton Well Music Company. This should prove a very happy combination for both parties concerned.

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MONTREAL NOTES

MONTREAL, CAN.—An all-Chopin recital by Alfred Cortot filled the St. Denis Theater on April 7.

The concert by Vladimir De Pachmann, held in Windsor Hall on May 5, under the management of Evelyn Boyce, Ltd., was a great success. The audience was enthusiastic and only when the piano was closed did it leave. Mr. De Pachmann gave an all-Chopin program.

On Good Friday the choir of the Church of St. Andrew and St. Paul, under F. H. Blair, gave in the afternoon The Passion of Our Lord, Bach, and in the evening Handel's Messiah. The soloists included Miss Denault, Steele Jamison and Margaret Northrup. J. E. F. Martin was at the organ.

Praise is due members of the Delphic Study Club, who during the first week of April arranged and managed the third annual Music Week, which was a huge success. Many halls had to refuse admittance to hundreds, such was the rush to all concerts. Among the active members were the founder, Mrs. F. H. Waycott; Rose MacMillan, president; Mrs. A. W. Hughes; Mrs. S. C. Melkman and Mrs. Harold Mills. Artists who gave their services included Audrey Cook; Mrs. Illevitz; Mr. Vanderpoll and his choir; Stanley Gardner, Max Panteleieff, George Betourney, Paul Dufault, the Metropolitan Choir, the Basilica Choir, Rose Decarie, Mme. Lariviere, Emiliano Renaud and many others.

For the benefit of the Rotary Club Charities, under Governor General and Lady Byng, the new Forum was formally opened on April 22. A concert was given by the Elgar Choir, Berkeley E. Chadwick, conductor, assisted by the Montreal Symphony Orchestra, J. J. Gagnier, conductor, and Rotarian Merlin Davies, tenor, soloist.

Le Joyeux Paysan, an operetta in three acts by Leo Fall, was given with great success to packed houses by La Societe Canadienne d'Operette, on April 21 and 23, under the direction of Honore Vaillancourt, at the Monument Nationale. The principal roles were filled by Camille Bernard, Honore Vaillancourt, Paul Valade and Honore Lefebvre. A good orchestra was under the direction of J. J. Goulet.

A violin recital by Audrey Cook, pupil of Leopold Auer, assisted by H. Maurice Jacquet, pianist-composer, was held on April 20 at the Ritz-Carlton Hotel. The large audience appreciated the finely rendered program, which brought forth well merited applause and numbers of bouquets.

An interesting recital was given at the Orpheum Theater by Camille Bernard, vocalist. The hall was filled and most responsive. She was assisted by Miss Lasalle, violinist.

A concert by the Bell Chorus of Montreal, which has been organized this season, assisted by the Dubois String Quartet and by M. A. Choquette, soprano; Paul Valade, tenor; W. J. Stevenson, baritone, was held at the Ritz-Carlton on April 27. The conductor was N. A. Allen, and A. B. Hopkins was the accompanist. After the program, part of a string quartet, Larghetto, by Mr. Allen, was rendered by the chorus and the quartet. It received loud applause from the audience.

A recital by Raisel Starkman, contralto, was held at the Ritz-Carlton on April 23. She was assisted by Ethel Dawson, pianist, and F. H. Blair, accompanist.

Under the auspices of the Jesuit Fathers, a recital of sacred songs was given by the choristers of Pius X School of Liturgical Music of New York on April 17. The following Sunday morning the same choir sang at high mass in St. Patrick's Church, assisted by the choir of the Loyola College.

The Capitol Theater continues to give good music to its patrons. During the last week of April the orchestra played the overture to Si J'Etais Roi, by Adam; Jerry Shea, director. Mme. Maubourg, Ivey Scott, Emile Gour and Emile Brodeur, pupil of Albert Roberval, gave parts of Carmen, Il Trovatore and the quartet from Rigoletto.

On April 16, the sixth and last concert of the fifteenth season of the Dubois Quartet was given at the Windsor Hall to a large audience. The quartet is composed of E. Braidi, first violin; E. Zimmerman, second violin; J. Mastrocola, viola; J. B. Dubois, cello, and G. M. Brewer, pianist.

A concert for the benefit of the Russian Progressive Mutual Aid Society was given at Lafontaine Hall. Those taking part were Mrs. Harold Mills, Max Panteleieff, Olga Lieber and others.

At the Outremont Convent, May 7, a joint concert was given by Albert Chamberland, violinist, and Alfred Laliberte, pianist, which included among other numbers some of their own compositions.

A concert was given for the benefit of the Polish orphans and refugees on April 2 at the Ritz-Carlton. On the program were Max Panteleieff, Albert Goodstone, Mary Izard, Olga Lieber, George M. Brewer and E. L. Flight, accompanist. An address by Prof. Wm. Caldwell, of McGill University, was given.

The Mikado was presented with great success by amateurs at the Commercial High School, under the direction of J. M. Mackenzie. There was a good orchestra with Erwin Cooper, A. R. M. C. M., as leader.

The Choral Association of St. Jerome (near Montreal) gave its first concert on April 28. Joseph Fortier directed the choir of 125 which gave a program of sacred music. Charles Marchand was at the organ. Mme. Percy Villeneuve played organ solos and Emile d'Echambault, cellist, offered two numbers.

At the new Westmount Baptist Church a recital was recently given on the memorial organ by Leo Bates Riggs, organist of the Church of the Intercession, New York. He was assisted by Margaret Lyons Moodie, soprano of Toronto.

At the spring exhibition, at the Art Gallery, a bust of

Marcel Dupré was a center of admiration. This was the work of a local sculptor, Henri Hébert.

During Music Week, at the International Music Store of Franck Ramsperger, a studio program of vocal and instrumental music was given.

At one of the Thés musicales at the Windsor Hotel on Saturday afternoons, the soloists were Hercule Lavoie, baritone; Harry Salter, violinist, and Raoul Duquette, cellist.

The Queens Hotel continues to give select music during dinner on Sundays. Those who sang lately were Ivy Scott, Margaret Lyons Moodie and Hercule Lavoie. The hotel has also a good concert orchestra, under the direction of Henri Delcelier.

Olga Lieber, pianist, formerly professor at the Imperial Conservatory of Kiev, Russia, has lately made her home in Montreal where she has opened a studio. M. J. M.

Activities of W. Warren Shaw Artists

Sara Baily appeared as Jane in the Savoy Opera Company's presentation of Gilbert and Sullivan's Patience at the Academy of Music, Philadelphia, May 15 and 16. Charles D. Long, basso, gave a program over WLP, Philadelphia, May 10.

Anna Heintz and Horace Entriken, tenor, appeared at the annual concert of the Leschetizky School of Music on June 1. On May 9, J. Snedden Weir was heard in a program of Scotch songs over WEAF. Mr. Weir has been engaged as first assistant announcer at the new radio station at the McAlpin Hotel.

Leslie Joy, baritone, sang Italian songs over WEAF on May 26.

Harold Rawley, Howard Haug, Oswald Blake, Ralph Robinson, Robert Gatrielson, Horace Entriken and Richard Finley, all are concert and oratorio tenors, who have been filling important engagements during the season.

Küzdö at Chicago Musical College

Victor Küzdö, New York violin pedagogue, will teach at the Chicago Musical College during the month of July. Mr. Küzdö prepares pupils for Professor Auer in New York, which he has done for a number of years. Among his pupils are many now holding prominent positions as soloists, not only in this country but also in all parts of the world.

Jacobsen's Berlin Success

Sascha Jacobsen, violinist, scored a fine success at his Berlin debut in Beethoven Hall on May 14. He had to repeat two of his programmed numbers and add four encores at the close.

Frederick Millar Sings Ramphis

Frederick Millar, bass, was the Ramphis recently in the Bridgeport Oratorio Society's performance of Aida, the opera being done in concert form to the great delight of a sold-out house.

Second Mestechkin Pupils' Recital

On May 30, Jacob Mestechkin gave the second of his student recitals in Rumford Hall, when he presented eleven pupils in compositions by Hauser, Dancla, Severn, Vivaldi, De Beriot, Handel, Viouxtempes, Alard Cottenet, Sarasate, Wieniawski and Bizet-Hubay. The participants were Bella

Epstein, Sylvia Guberman, Elizabeth Danin, J. Brickman, J. Subarsky, S. Braginsky, L. Kaplan, J. Glassman, Ruth Carlitz, C. Levine, and Helen Berlin, all showing thorough development in technic, tone, intonation and interpretation. The students were sympathetically accompanied by Victoria Danin, Leonid Mestechkin and Elfrieda Boss.

OBITUARY

Dr. Louis Falk

Dr. Louis Falk, prominent Chicago musician, passed away, May 26, at the age of seventy-six years. Born in Germany, Dr. Falk was brought to this country when he was two years old, and since 1861 has lived in Chicago. He was organist at the Church of the Holy Name until 1865, when he went abroad to study. After his return he was a charter member of the Apollo Club. For twenty-seven years he was organist at the Union Park Congregational Church; for ten years at the First Congregational Church at Oak Park, and twelve at the New church in Kenwood.

When Dr. Falk was eleven years of age he was church organist at Rochester (N. Y.), and for forty-eight years he was a member of the faculty of the Chicago Musical College. For the past five years he has been dean of the faculty of the International College of Music, Expression and Dancing.

Mrs. Cara D. Falk, his widow, and he were married fifty years ago on June 11. Besides his widow, he is survived by a daughter, Mrs. Franklin M. Miller.

The funeral services were held at St. Chrysostom's Church, on May 29. Burial was at Rosehill. The honorary pallbearers included Frederick Stock, Gen. James E. Stuart, Edward Moore, Herman Devries, Maurice Rosenfeld, Felix Borowski, O. L. Mottle, J. J. Hattstaedt, Adolph Brune, James G. Wakefield, W. Frank Dunn and Robert M. McKinney.

Mrs. William Hayward Turner

Florence Turner-Maley's mother, Mrs. William Hayward Turner, died May 15 at an advanced age, leaving her husband, eighty-six years old, and a daughter, Mrs. Maley, well known as a composer and formerly soprano of the Brick Presbyterian Church.

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SEVENTEENTH CHICAGO NORTH SHORE MUSIC FESTIVAL

(Continued from page 5)

yet it carries so well that she was heard in the most remote corner of the gymnasium.

Arthur Kraft had been selected for the tenor role and he sang his solos and ensemble numbers in such a manner as to meet with the approval of the most critical. Mr. Kraft has been heard in our midst so often that a lengthy review of his performance is not deemed necessary. He lived up to his reputation as a fine oratorio singer and scored heavily with the listeners.

Elliott Shaw, if memory serves right, comes from Iowa and was educated musically in New York and Chicago and has sung mostly in the East. On this occasion he revealed a basso voice of beautiful texture. Not only through the sheer beauty of his organ did Mr. Shaw appeal, but also through the surety with which he delivered his lines. He was well chosen and should be heard often in Chicago and surrounding communities. He was feted to the echo by the audience, and he proved from the first a great favorite, this due in no small way to a very pleasing personality.

FIRST ARTISTS' NIGHT

On May 26, the second concert was given over to a varied program of symphonic numbers and arias played by the Chicago Symphony Orchestra and sung by Rosa Ponselle and Lawrence Tibbett, both of the Metropolitan Opera.

Also on the same program was billed an English Dance by Percy Grainger, who conducted its first performance.

The concert was opened with a splendid reading of Dvorak's *Carnaval Overture* by the Chicago Symphony under its regular leader, Frederick Stock. Then amidst thunderous plaudits the first soloist of the night, Lawrence Tibbett, appeared and elected to sing the *Eri Tu* aria from Verdi's *Masked Ball*. Mr. Tibbett is not a newcomer here, as he was introduced to a Chicago audience last fall at Orchestra Hall, disclosing at the time the same vocal virtues that shone later in New York at the Metropolitan. Mr. Tibbett is a young American singer who has quickly achieved renown in his own country, thus proving anew that many are prophets in their own communities when they have something to give. Mr. Tibbett has a great deal in his favor. He is young and for that reason is often too lavish with his generous organ from which he demands every ounce of resonance and power. This, of course, is lovely for his hearers, but hard on the voice. He sang the difficult aria with superb understanding, bringing out the notes of passion and anger so clearly that those who did not understand the Italian text practically knew what it all meant, and to those fortunate enough to know the Italian language his clear diction was another real treat. At the conclusion of the printed number the audience vociferously asked for an encore which was granted in Wolfram's apostrophe to the Evening Star from Wagner's *Tannhauser*; he sang this in German, which was quite as clear as his Italian. For his next appearance, which came just after the intermission, Mr. Tibbett sang the *Credo* from Verdi's *Otello*, displaying once again his magnificent voice, which by the way, is of unusual dimension as he encompassed high altitudes as well as low domains, all under superb control. So insistent were the demands for extras that he sang in English, *The Flea*, as no Russian baritone has ever sung that number, for, after all, it is only an American or a Latin who has the sense of humor to make this number so grotesquely amusing and entertaining. Tibbett had the advantage of making himself well understood, and as the words are funny and he projected them so well that not one went amiss, he made another big hit, which necessitated the singing of the *Prologue* from *Pagliacci*.

Rosa Ponselle was superb. Although listed to sing first the aria *Ernani Involami*, from Verdi's *Ernani*, she took advantage of a woman's privilege and sang first the aria *Suicidio in Questi Fieri Momenti*, from Ponchielli's *La Gioconda*, and the Verdi number after the intermission. To state the merits of Rosa Ponselle as a singer is an easy task. Her voice is glorious in every register. In the lower it has the richness of a real contralto; in the upper regions it is as musical and as "oily" as in the middle. It is a voice such as one hears only from Rosa Ponselle. It is the voice of the decade. Ponselle can not be called a monotonous singer. Absolutely sure of her voice, she also knows how to use it, and exquisite pianissimos made happy contrasts with thunderous tones that took the audience by surprise and which brought her a stupendous ovation. Her encores were many and, if plaudits are taken as criterion, were the kind that pleased a large part of the audience. Although the public gave full sway to its enthusiasm, many would like to have heard Miss Ponselle sing another one or two operatic arias.

Her second appearance gave opportunity to hear her in the *Ernani* number already mentioned, which she sang with eloquence, beauty of tone, and in which she made a very strong impression, even though the orchestral accompaniments were not evidently to her liking, as Mr. Stock's tempi were not exactly in accord with hers. That Miss Ponselle was right in the matter of tempi is readily understood. She is an opera singer and Stock is a symphony conductor. It is true there have been symphony leaders who were very fine opera conductors, but they were exceptions. Not so long ago some one connected with the Chicago Symphony Orchestra told the writer that Giorgio Polacco was an excellent opera man, but that he did not make a stir when he conducted the Chicago Symphony Orchestra. Had Polacco been on hand when Ponselle sang the *Ernani* aria, he would no doubt have said to Stock: "You are a great symphony conductor, but evidently opera is not your forte." After the number Miss Ponselle sang three or four encores with piano accompaniment.

The purely orchestral number in the first part of the program consisted of the *Suite* from Stravinsky's *L'Oiseau de Feu*, which is now in the regular repertory of the Chicago Symphony Orchestra. The work was beautifully played and pleased the audience assembled at Patten Gymnasium for this concert as much as it had the habitués of the regular Chicago Symphony Orchestra concerts at Orchestra Hall last season. Stock gave a lucid and enlightening reading of the work, which was played by his men with much gusto. Elgar's *Pomp and Circumstance* closed the program.

Sandwiched between Mr. Tibbett's and Miss Ponselle's second appearances was Percy Grainger's *English Dance*,

which had its first performance on this occasion. It afforded an opportunity for one to become acquainted with the manner in which the work should be played, as the composer himself conducted and his tempi were carefully noticed so as to serve for a basis of comparison whenever another conductor directs this very interesting work. Grainger is a man of action, and his music bubbles with animation. True, he demands not only a full orchestra and organ, but also three pianos to perform his *English Dance*, a number which superficially seems noisy but which underneath that noise reveals melodies following one another so quickly that in the whirlwind of sound one loses many of the real beauties contained in the composition. It would be well for those so-called modern composers who believe in evolution in music and believe that in order to be modern they must write cacophonies, to listen attentively to Grainger's new opus. They will find that he is a modern who also believes in dissonance, but who, though possessing all the technical knowledge that would permit him to bring out the tricks resorted to by some of our cubist composers, has something that few living composers can boast of—imagination. Creative power is inborn and geniuses are not made. In that latter category is found a place for Percy Grainger and his short composition added greatly to the evening's enjoyment.

Duets by Miss Ponselle and Mr. Tibbett were also programmed, and in these as in their solos both artists made a distinct hit.

SECOND ARTISTS' NIGHT

The third concert was, in many respects, one that did not accelerate the pulse of one of the most exuberant enthusiasts of the North Shore Festival. There was offered a miscellaneous program of symphonic numbers, given by the Chicago Symphony Orchestra under Stock, and with Tamaki Miura, Japanese soprano, and Mario Chamlee, tenor, singing operatic arias from Puccini operas.

The program opened with Elgar's *Overture in the South (Alassio)*. Although only twenty years in existence, this overture sounded old and passé and brought no excitement to the audience, which reacted only politely to its playing by the Chicago Symphony Orchestra. To tell the truth, the overture was not rendered with much verve. The men were either tired or out of form. Maybe the overture was not rehearsed at all, and this was regrettable, as the evening was un auspiciously opened and the soloists who appeared later were at a disadvantage.

Tamaki Miura, who sang herself into the hearts of Chicago music lovers when she appeared with the Chicago and San Carlo Opera Companies, made her first bow at these festivals in the aria in which she has won much fame, *One Fine Day*, from *Madame Butterfly*. Dressed in her national costume, a beautiful kimono, she looked picturesque, and she acted the part as she does on the operatic stage. This, too, was a novelty that seemed to enchant the blasé habitués and, as she sang most effectively, she found the audience disposed to hear more and so responded to their demands with songs from the pens of composers of the land of the Nipponese. The songs were charming bits and, though their meaning as far as the text was concerned was a closed book to all but a few of Miura's countrymen, she had prefaced her singing with little explanatory comments which were sufficient for one to understand that one of the songs was about a girl who waited for her sweetheart who did not come, and the other songs, equally sentimental, had much to do with love which the Japanese composers seem to find the best subject for expressing their sense of humor. These encores add little to the song literature, but they proved sufficiently interesting as sung by Mme. Miura to understand her placing them as extras after each solo. After the intermission she was heard in *Mi Chiamano Mimi*, from *La Bohème*. Here again Miura was most happy and had to sing many encores. Later in the evening, together with Mr. Chamlee, she sang the duet, *Dammio Ch'io Baci*, from *Madame Butterfly*.

Mario Chamlee, an American tenor who has endeared himself to the North Shore patrons by many successful appearances at Ravinia, sang the *Racconta* from *La Bohème* with great tonal beauty, superb enunciation and true operatic style. Chamlee is as convincing a singer on the concert platform as in opera. A real American, he is quite at home amidst

such surroundings as the vast stage of the Patten Gymnasium and made one feel that he had as much pleasure singing his various arias and encores as the audience had in listening to him. A musician who really enjoys his work almost always gives of his very best, and this was made evident by Chamlee's superb singing, not only of the above mentioned aria, but also his encore, which was the aria, *E Lucevan le Stelle*, from *Tosca*. His next contribution, after the intermission, was the tenor aria from *The Girl of the Golden West*, *Ch'ella me Creda*, sung with much feeling, fine phrasing and tone of great warmth and resonance. So pleased was the audience that Chamlee had to give, with piano accompaniment, several encores, which were happily chosen to bring out the full gamut of his art.

The orchestral numbers included, besides the overture already referred to, that lovely bit of symphonic music, *In the Garden*, from Goldmark's *Rustic Wedding Symphony*. Here is music that does not age; it is as fresh today as it was yesterday. It effervesces with melodious strains, and, superbly played by the orchestra, it made a distinct hit with the public. Loeffler's *Poem*, a scientific number, has its merits, and the audience discovered them and applauded the composer to the echo when he was brought to the stage, from where he acknowledged the reception of the hearers. The prelude to Act III of Spinelli's *A Basso Porto* is not often included in the repertory of the Chicago Symphony Orchestra. It was happily programmed on this occasion, well played and proved one of the real musical treats of the evening. Mendelssohn's *Scherzo* from *A Midsummer Night's Dream* and the *Tarantelle* from Tchaikowsky's *Italian Caprice* were other selections that disclosed the Chicago Symphony Orchestra at its best.

FOURTH CONCERT

Horatio Parker's *The Legend of St. Christopher* was given on Thursday evening, May 28, under the direction of Dean Lutkin, with Marie Sundelius, soprano; Theo Karle, tenor; Loyal Philips Shawe, baritone; William Gustafson, bass; Horace Stroh, boy soprano; the festival chorus of 600 voices and the Chicago Symphony Orchestra.

Parker's oratorio is rather commonplace and old fashioned, even though scholarly written. Among the soloists, most effective work was done by Marie Sundelius, who sang the dual part of the Queen and the Angel; Theo Karle, who was the King and the Hermit, and William Gustafson, who had the heavy burden of singing the trying role of Offusus. Before going into a review of their work may one suggest to the Festival Association that it should be more circumspect



LEADING PARTICIPANTS OF THE SEVENTEENTH CHIC. NO

in the near future in securing for such important a role as Satan a more routine singer than Loyal Philips Shawe proved to be? True, Mr. Shawe is a teacher at the Northwestern University School of Music, of which Dean Lutkin is yet the head, although the position, it is said, was offered this week to Frederick Stock, who declined the honor. Favoritism should not enter such important festivals as the one at Evanston and the engagement of Mr. Shawe caused considerable comment among the patrons of these festivities, several complaining aloud at the close of the first part. Mr. Shawe sang with much aplomb, but for the greater part of the evening he was inaudible, and when heard an unpleasant tremolo marred his performance. He was a blot in the good ensemble of the performance.

Marie Sundelius' singing was a delight to the ear. A good musician, she made little of the difficulties contained in the part, and is praised for the manner in which she projected the English text. Theo Karle disclosed anew his sterling tenor voice which reached every corner of the vast gymnasium, and he won the approval of the intelligent audience. William Gustafson's sonorous voice was heard to fine advantage, and the management's choice in casting him for the part of Offusus was a wise one.

The chorus sang well, albeit with monotony. Parker's music certainly is far from inspiring, but the composer's demands should have been followed by the choir. The management had placed in the writer's hands a score and we were quite surprised to hear some passages which were marked "ppp," sung "fff." Fortissimos are easy to obtain from six hundred pairs of lungs, but nuances are not so readily obtained, and those very nuances were sadly missing. Thus, the chorals were as so many litanies, and monotony reigned supreme. Dean Lutkin apparently was nervous, as on several occasions he left his stand and walked to the back of the stage. The Legend of St. Christopher has now been presented in Evanston. Every one must be satisfied now, including all those who had to sit through the dramatic oratorio.

ORCHESTRAL COMPOSITION CONTEST

On Friday evening, May 29, five original orchestral compositions by American composers, selected as the best from eighty-four scores submitted for the cash prize of \$1,000 offered by the Festival Association, were judged by Richard Hageman, Percy Grainger and Charles M. Loeffler. Due to the Decoration Day holiday, a review of this contest is deferred until next week's issue of the MUSICAL COURIER, but the name of the winning composition and its writer will be

found in the News Flashes on page 31 of this issue of the MUSICAL COURIER.

YOUNG PEOPLE'S MATINEE

Flotow's Martha, in action and costume, with a children's chorus of fifteen hundred voices and Florence Macbeth, Gladys Swarthout, Ernest Davis, Herbert Gould and Vittorio Trevisan singing the principal roles, was the Decoration Day matinee.

SATURDAY NIGHT

Florence Austral, who made a sensational debut at the Cincinnati Festival two weeks ago, made her first appearance here at the sixth and last concert of the festival. The other soloist was Percy Grainger. The winning composition in the \$1,000 prize composition was given its first public performance at this concert.

These last two concerts will also be reviewed next week. R. D.

First Week at Ravinia

Montemezzi's L'Amore dei Tre Re, with Lucretia Bori, Giovanni Martinelli, Giuseppe Danise and Virgilio Lazzari in the leads, has been decided upon by Louis Eckstein for the opening night of the Ravinia season June 27. In addition to the four principals, Giordano Paltrinieri and Philine Falco will be heard and Gennaro Papi will conduct. The following night, Martha will be presented with Tito Schipa, Florence Macbeth, Ina Bourskaya, Virgilio Lazzari, Paolo Ananian in the leading roles. This opera will be conducted by Louis Hasselmann.

It is known that the other operas to be presented during the first eight days of the new season are Aida, The Barber of Seville, Faust, Madame Butterfly and Massenet's Manon. The Aida performance will mark the fourteenth anniversary of Ravinia's beginning as a center of opera production and likewise the Ravinia debut of Rosa Raisa, who will sing Aida; Giovanni Martinelli will be the Radames. Others in the cast will include Ina Bourskaya, Giuseppe Danise, Leon Rothier, Louis D'Angelo and Giordano Paltrinieri. Gennaro Papi will conduct.

The cast for the Barber of Seville is announced as follows: Mario Chamlee, who returns to Ravinia after a long absence; Giacomo Rimini, who will make his first bow at Ravinia as Figaro; Virgilio Lazzari, Vittorio Trevisan and Ada Paggi. Papi will conduct.

Marie Sundelius will return to Ravinia, where she has not been heard for several years, making her reappearance in the role of Marguerite in Faust. Martinelli will sing the title role, Rothier is cast for Mephistopheles, Defrere for Valentine, Margery Maxwell for Siebel, and Philine Falco for Martha. Hasselmann will conduct.

Special interest is attached to the performance of Madame Butterfly, since it will be the first time in her career that Raisa has sung the title role of this Puccini work. Mario Chamlee will be Pinkerton, Mario Basiola the Sharpless and Ina Bourskaya the Suzuki. Papi will conduct.

The cast for Manon will be as follows: Manon, Lucretia Bori; Des Grieux, Tito Schipa, and the father, Leon Rothier, while other parts will be taken by Ada Paggi, Desire Defrere, Ananian, Paltrinieri, D'Angelo, Maxwell, Falco, Toft and Derman. Hasselmann will conduct.

Judson Artists for 1925-26

Concert Management Arthur Judson will present in the season of 1925-1926 the largest list of artists that it has yet offered. Although there may be a few additions to the roster, the following list may be regarded as complete: The sopranos include Claire Dux, Amy Evans, Olga Forrai, Nanette Guilford, Nina Morgana, Virginia Rea, Elisabeth Rethberg, Ruth Rodgers, Renee Thornton and Marie Tiffany. Of these, Evans, Forrai, Guilford, Morgana, Rea, Rethberg and Thornton are new to the Judson list. The contraltos are Karin Branzell, Sophie Braslau, Sigrid Onegin, and Irene Wilder. Mmes. Branzell and Wilder are recent additions, and Mme. Onegin returns to this country after a year in Europe. Charles Stratton and Mischa-Leon, tenors; John Barclay, Thomas Denys, Fraser Gange and Alexander Kipnis, baritones, and James Wolfe, bass, are the male singers, of whom Messrs. Denys, Kipnis and Wolfe are new to the roster. Ruth Breton, Carl Flesch, Joseph Szigeti and Efreim Zimbalist are the violinists. Mr. Szigeti making his American debut next season and Mr. Zimbalist appearing

for the first time under this management. The pianists to be presented by Concert Management Arthur Judson include Wilhelm Bachaus, Gitta Gradova, Guiomar Novaes, Ernest Schelling and Arthur Shattuck. Mme. Novaes is new to the list and Mr. Shattuck appears by arrangement with Margaret Rice. Hans Kindler, cellist, reappears on the Judson list by special arrangement. Wanda Landowska, harpsichordist and pianist, returns for her third consecutive season; Bela Bartok, composer-pianist, makes his first American tour, and Carlos Salzedo, the New York String Quartet, the Philharmonic String Quartet and the combination of the New York String Quartet with Elly Ney (who appears by arrangement with Beckhard & Macfarlane) are continued on the list. Amy Evans and Fraser Gange are to appear for the first time in this country in joint recital, and two new vocal and piano ensembles are Crystal Waters with Harold V. Milligan and Renee Thornton with Richard Hageman.

Concert Management Arthur Judson has also taken over the business management of the International Composers' Guild.

Florence Austral's Meteoric Rise

There are not many singers who step into a career with such a role as Brünnhilde in Die Walküre, but that was what Florence Austral did when she made her debut in that part at Covent Garden in the special English season in the summer of 1922. It was literally her first appearance in opera—in fact, almost her first in public, for except in some unimportant concerts in her native Australia, she had done no public work of any sort.

Mme. Austral has been staying at the Hotel Bristol during her visit in New York. She has habits similar to those of most Britishers. They love draughts; so does she. How many sopranos would take a chance at sitting in the direct line between two open windows on a rather cool day in May? Mme. Austral enjoyed it and thrived on it. She looks like a person who had done a great deal of thriving all through the comparatively few years of her life. She is a Valkyrie in figure—tall, with a mop of fair hair, and an ingratiating smile that wins one for her at once. She is a native of Melbourne, Australia. When she was seventeen years old she began studying piano, as do so many young women, just for something to do. After she had learned something about that she thought to herself one day, "Well, I'll get some songs as long as I can play my own accompaniments,"—not that she suspected herself of having a voice, but, like her piano playing, sang just to amuse herself.

The family had no idea it "harbored an angel unaware," until one day a musical friend of her mother said: "Why do you keep Florence studying piano when she has a voice like that? Have her taught singing."

So she studied singing, studied it for five years under Mme. Wiedemann, a teacher in Melbourne, who had herself been an opera singer in her younger days. Then came a few public appearances there and finally a visit to America. She lived for several months in New York, but nothing came of it. The young, unknown Australian girl found nobody who was especially impressed with her. She started to go home again by the way of London, and her father cabled her to stay a few weeks as long as she was there. London musicians were more appreciative. A young conductor, who himself had come from Australia, heard her and at once arranged an audition for her with Harry Higgins, the godfather of Covent Garden.

That was all there was to it. She was engaged, began with Brünnhilde in Die Walküre and made a tremendous hit at once, after which—as is usually the case in England—the whole field was open to her. Engagements for recital, concert, oratorio and in opera followed one after the other.

This year they were looking for something special to offer the audiences at the Cincinnati Festival—those experienced listeners, who always demand some new star for each festival. So Miss Austral was sent for and came all the way from England just to show what a fine voice she had and how well she could sing. To say that the Cincinnatians were satisfied is putting it mildly. Aside from the tremendous success which she won with the public and the extremely enthusiastic press notices, a very good proof of her success is the fact that Frederick Stock immediately took her for the great North Shore Festival at Evanston this month, where she sang on one program both the Elizabeth arias from Tannhäuser, the Brünnhilde role in the final scene of Götterdämmerung and some other Wagnerian trifle just by way of encore, again scoring a phenomenal success.

Next winter Miss Austral will be back again for a more extended visit, and unless this particular prophet is wrong it will not take her many seasons to win for herself here the same preeminent position she already holds in England.

Jean Frances Small Wins Prize

CINCINNATI, OHIO.—The prize, offered by Frederic Shailer Evans of the Conservatory of Music for the best piano performance, was awarded to Jean Frances Small, May 21, at the Contest held at the Conservatory. Miss Small played with brilliancy and fine technique the Chromatic Fantasia and Fugue by Bach, and the second Hungarian Rhapsody, Liszt. There were a number of contestants, honorable mention going to Glenn Jackson, a pupil of Jean Verd. The decision was a unanimous one by the judges.

Josef Adler Pupils in Recital

Pupils of Josef Adler gave an interesting program at the Adler studio on Eighty-sixth street on the afternoon of May 24. Those participating were Fannie Flugelman, Lucille Dundee, Ray Rabinowitz, Margaret McClatchy, Alice Greenberg, Sidney Cohen and Ida Markowitz. Pupils of Mr. Adler appear in recital frequently and reflect thorough instruction on the part of their mentor.

Roeder Gold Medal Pianists at Town Hall

An invitation recital will be given by five young artist-pupils of Carl M. Roeder on Friday evening, June 12, at Town Hall, New York. The pianists will be Hannah Klein, Irene Peckham, Harriet Merber, Therese Obermeier and Sara E. Levsky. Invitations and program may be obtained by addressing Mr. Roeder, Carnegie Hall.

Concert Managers' Convention Cancelled

CHICAGO.—The National Concert Managers' Convention scheduled for June 14, 15 and 16, at Edgewater Beach Hotel has been cancelled. (Signed) R. D.



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Some modernistic music should be listened to only upon prescription from the doctor.

June is a wonderful month. It is the time when brides and conservatory graduates look forward to a wonderful existence.

The Telegram-Mail philosopher, wise owl that he is, remarks: "Ah, well, the hard necessity that makes us work, hurts less if we call it a career."

For opera singers: "A just and reasonable modesty does not only recommend eloquence, but sets off every great talent which a man can be possessed of."—Addison.

Liszt once taught piano at the Geneva Conservatoire. Some of his reports on his pupils are still preserved in the archives. One of them is particularly Lisztian: "She has very beautiful eyes."

Mme. Albani, French-Canadian singer, world-famous in her day, is still alive in London and has fallen on hard times. The Montreal Star recently printed an editorial supporting an appeal which is being made for her at the suggestion of the Canadian Premier.

We read that London has 10,734 professional instrumentalists, no fewer than 2,000 of them being solo violinists, and, in addition, 1,900 professional singers, of which 1,038 are sopranos—total, 14,634. It seems as if 1,900 professional singers must be an underestimate for a city of nearly 7,000,000 inhabitants. Our guess is that here the Bronx alone has at least 1,901.

They have learned now how to store radio talks on a piece of steel wire which, when run past a soft steel magnet properly connected up with microphone and speaker, will repeat the message recorded upon it. At the present time this has only been possible with speech. Proper recording of music still baffles the experimenters, but, of course, that will be solved, too. When it is finally developed how will this affect the phonograph?

One wonders if most of the male opera singers were sailors in their youth. Anyway, many of them seem to acquire Jack's habit of having a sweetheart in every port, and to stick to it after they leave the sea—if any. The latest jolly jack tar to get into trouble is Giuseppe Danise, Metropolitan baritone. All of a sudden somebody claiming to be Mrs. D.

(and feeling confidence enough in her claim to start a suit for divorce) turned up from Italy in Brooklyn. So it looks as if Jack was going to lose his Manhattan sweetheart and run into a peck of trouble in the bargain.

Sir Thomas Beecham hasn't got into the papers on musical grounds for a long time, but he achieved a paragraph last week by the simple device of publishing a notice in London papers that he wouldn't pay any more bills contracted by his wife, who, by the way, was a New York girl; and the flattering dispatch called him "one of the leading British composers." Indeed! A good conductor, though.

Since there is no standard code for the translating of Russian lettering into English, H. T. P. of the Boston Transcript may spell the composer's name "Rakhmaninov" if he wants to, but we are perfectly willing to debate with him whether or not his spelling suggests to the unprejudiced American eye and ear any closer approximation of the correct pronunciation than does the habitual spelling, "Rachmaninoff."

Through a confusion of names, the excellent performance of La Traviata given in Philadelphia on May 4 by the La Scala Grand Opera Company, Dr. Francesco Pelosi, general director, was attributed in these pages to the San Carlo Opera Company. Dr. Pelosi has been presenting a series of good operatic performances to Philadelphians, employing artists of first rank. Josephine Lucchese was the heroine in La Traviata and Alessandro Bonci has been the leading artist in two performances, one of The Masked Ball and one of Don Pasquale.

It has been known for a long time that plans for a season of opera comique have been running around in the head of Charles L. Wagner. Mr. Wagner himself admitted as much in a conversation with the MUSICAL COURIER, but said that he did not know whether they would come to a head the coming season or wait still longer. It is understood that he intends to give a repertory that will include works by Suppe, Auber, Audran, Johann Strauss, Gilbert and Sullivan, etc., each opera being cast with the best singers obtainable and put on for a definite run with a subscription guaranteeing a part of the receipts. The sooner the better, Mr. Wagner. We should all like to see some good works of that kind done as well as they are bound to be under your direction.

Hope springs eternal in the human breast. Maurice Frank promises opera for the Rockaways this summer, and on the scene of his most recent disappointment, the Polo Grounds, two others announce that there is to be summer opera, both light and heavy. Tom Burke, operatic, light operatic and vaudeville tenor, is the impresario, and A. Ralph Steinberg, "prominent in business and politics" as the notice modestly says, is general manager. The new organization is "sponsored by a group of wealthy patrons of music and particularly of opera, with the purpose of giving opera for the people at prices ranging no higher than one dollar per seat." The final paragraph is the most entertaining: "Without being Chauvinistic, the directors and advisory board are strongly in favor of utilizing American talent, as might be surmised from the selection of Mr. Burke to direct the artistic details." American? How come, Tom?

One thing we do not intend to miss is the grand concert in Philadelphia tomorrow (Friday) night, when there will be much music in the Grand Court of the Wanamaker store, made by eighty of Stokowski's men, an augmented popular syncopation band, and the grand organ. Eric Delamarter is one of the conductors and he is also very much represented as a composer. He will lead his own jazz symphony, the first complete jazz symphony created by the hand of man. It is for full orchestra, the first movement based on two anciently popular tunes, The Grizzly Bear and the Honeysuckle and the Bee; the second on some of the Lonesome Tunes from the Kentucky Mountains, and the last on fox trot tunes by Jerome Kern and some other popular writers. Then there is to be Mr. Delamarter's concerto for organ and orchestra with the solo part played by Palmer Christian, organist of the University of Michigan, though just what an organ concerto is doing on this particular program is hard to imagine. Hugo Riesenfeld of New York, Ben Bernie of the same city, and Gene Rodemick of St. Louis, are going to conduct groups of popular numbers; Edgar Fairchild and Adam Carrol are going to play four-hand numbers on two pianos (this, we can testify from experience, is alone worth going to Philadelphia to hear), and the orchestra is doing a group of short characteristic pieces by Eastwood Lane. Enough said! Unless we are so unfortunate as to break a leg, we shall be there in row A or even closer.

THESE DEFICITS

From San Francisco comes a wail that the city's music festival netted a deficit of some thousands of dollars. From other cities throughout the country come from time to time similar wails. If it is not opera it is pageantry, if it is not pageantry it is a May Festival, or a June Festival, or a Music Week, or something of the sort. Always it is the same story: music for the people which the people do not want in sufficient numbers to swell the gate receipts to a sufficient flood to cover expenses,—or miscalculation of the proportion between seating capacity and cost.

There is rarely any real reason for these deficits except in the case of certain opera organizations and symphony orchestras where the expense can never be covered by gate receipts, and the principle of subsidy is permanently involved. That is altogether a different matter. A different matter, too, is the single performance of a work demanding large preliminary expense which cannot possibly be covered except by putting up the price of tickets beyond all reason.

But there are a great number of festivals of one sort or another in the United States where there need be no deficit of any kind if things are properly managed.

The conflict in the management almost always arises as a natural result of civic pride. Certain ambitious home-loving bodies feel, not without reason, that local artists and local musicians, local dramatists, local composers, local managers, should have preference over outsiders. They argue, first, that "we are good enough for ourselves and should be sufficient unto ourselves," and they argue, further, that the patriotism of the people will carry local endeavor through to a triumphant conclusion.

The trouble is, that this sort of local patriotism is non-existent when it comes to spending the mighty dollar. People will give money away when they will not spend it. To give is emotional. To spend practical. A blind beggar on the street will get a quarter out of a man who will fight for a nickel on the price of a cigar. People who buy a ticket for a concert do not feel, and cannot be made to feel, that they are donating anything to any good cause. As a promoter said not long ago: "When I asked some of those business men for the price of a seat for the season they said: 'All right. If fifty dollars will help you out, here it is. But keep your tickets.' In other words, those business men were not buying something, they were giving something. It meant no more to them than a 'worthy cause,' out of which they expected to get nothing."

But such donations are usually marked down in the final settlement as deficit. Very wisely, those who have such matters in charge calculate that the actual sale of tickets to those who actually buy out of desire to attend are the only real assets. The rest is subsidy, and subsidy is deficit.

The question is, can festivals be made self-supporting, and how? Of course they can, and the first requisite condition must always be the drawing power of the artists engaged. Social features, civic pride, politics, must inevitably fail unless the management has something to sell that people really want to buy. People will pay a high price for what they want. They will not pay any price for what they do not want.

The fact that the local artist generally fails to draw is no reflection on the local artist. He may draw everywhere else but in his own home town. It is the same thing as saying that a man is never a hero to his valet, or familiarity breeds contempt. Not contempt, perhaps, but it wears off the glamour.

Even with the best of artists and the most favorable conditions, mismanagement will make a deficit, but the right sort of artists are, at least, a step in the right direction. The rest is a matter of financing, advertising, and a carefully adjusted balance between seating capacities, prices and expenses.

Caruso rarely sang in English, but when he did he prepared for himself a special copy of the song in which the English words were written down phonetically, according to the Italian system of spelling and pronunciation. Dreams of Long Ago, which appears on a new Victor record, coupled with Love Me Or Not, is, indeed, said to be a composition of Caruso's own, written for the play called The Millions, which was produced by Henry W. Savage.

VARIATIONS

By the Editor-in-Chief

A friend rebukes us for our recent tribute to Irvin Cobb's broad mental vision, and remarks: "I dug out an article which Irv wrote some years ago about music. Maybe you'll just laugh at his views. On the other hand, you may take back your opinion about the width of his forehead."

The article was printed in the Saturday Evening Post, and it assuredly Cobberizes music. We did smile at dear Irv's views even though they are all wrong.

By his own admission he establishes the premise that he does not understand the kind of music considered best according to the highest artistic standards; then he proceeds to argue that it is of no account and gives it a general lambasting, with specific whacks over the noodle for Bach, Chopin, Wagner, and Richard Strauss.

As nearly as we can make out from the entertaining remarks of Cobb, his musical credo is about as follows: He does not like musicales; certain piano solos remind him of pugilistic encounters or else of a conflagration in a congested tenement district; he has a strong aversion for a basso song which he calls "Ro-hocked in the cra-hadle of the da-heep"; he likes John Philip Sousa's band music and sits in the front row when John comes to town, so that the trombones are enabled to blow Irvin S. Cobb's hair out by the roots and he is unable to hear the music for the noise; to I. S. C., Strauss' Elektra sounds like the ravings of McCullough and Old Home Week in a boiler factory—but, when a pretty, nice, clear-eyed, big-mouthed, white-teethed girl, wearing a white dress and a flower in her hair, sings The Last Rose of Summer, or Annie Laurie, Cobb is hers to command, his eyes water and his throat lumps, and he could listen to her by the hour and forget that there ever was such a person in the world as the late Vogner! "That's the kind of music lover I am," says Irvin S. Cobb in effect, "and if the truth were known, there are a whole lot more just like me." And, oh yes, Cobb also describes how he sobbed with emotion when he heard My Old Kentucky Home played by a hand-organ in West Fifty-seventh street on Christmas Eve.

We cannot understand the Cobb kind of person in his relation to music. We remember the time when we used to fidget at concerts and find our chief amusement there by counting the number of gas jets in the chandeliers, but that was before we had quite left the age of spinning tops and unhooking our neighbors' gates on Hallowe'en. Even in those days we were certain in our own mind that The Old Oaken Bucket was maudlin stuff and The Mocking Bird represented tonal trash, and we used to fly from their vicinity.

That sort of music never was heard in our home, and consequently it left no impression when we encountered it elsewhere and makes no sentimental appeal when we meet it today. On the contrary, it stimulates ribald mirth in our soul and produces a distinctly burlesque effect.

We know full well that the Cobbs, as a rule, are persons who have been bred away from the centers where symphony and opera are available, and we feel that the homesickness produced by some of the "chunes" they have heard in their youth could be brought on just as easily by the noise of a grindstone, the effluvia of the barnyard, or a drink of buttermilk, all of them reminding the sufferer from nostalgia of the dear old farm, ma with her gingham apron and her toil hardened hands, and pa with his smelly pipe clenched in his teeth and his trousers tucked into his boots.

All the Cobbs are not farm-raised, but even in small towns and some inland cities the plane of musical culture in the homes never rises above melancholy performances of hymns, cheap jingles of the day, or supersentimental ballads about Annies, or Maggies, or Janes, or Jacks, or Williams, or Thomases, who went away and never returned, while those left behind became soured and silver haired.

The small town attitude of earlier American generations toward music was well illustrated by two distinctive pieces of "literature" dating from that time, one of them a poem called How Ruby Played, being a description of what Rubinstein's playing sounded like to the author, and the other a similar poem on Ole Bull and the thoughts and emotions aroused in the writer by that distinguished violinist's art. However, those pieces of description were sincere and serious, while the Cobb article is frankly

a satire on something he confesses he knows nothing about.

Before Irvin S. Cobb is capable of pointing out the real absurdities of good music (and it has some) he ought to endeavor to master the history, meaning, and nature of the tonal art. He should be conversant with the story of music, from the early concerts of Circe and Lorelei to the late concerts at the Metropolitan Opera House, which never end until eleven p. m. He should know that the original Calliope was not a shrieking steam thing attached to a circus. He should know why singing societies bear the names of Apollo, Orpheus, Arion, Euterpe, and St. Cecilia, although we do not expect him to tell us why they engage in saengerfests. He should know at least some of the motifs in the fifteen hours or so of the Nibelungen cycle, and be able to explain why Siegfried married his aunt. He should know more about Beethoven and Bach than to be compelled to sidestep them with a joking reference designating them as Bill Opus and Jeremiah Fugue. He should know the music of Stcherbacheff, Dvorák and Czerny, even if unable to pronounce their names correctly. He should know, when parlor conversation turns to music, that Bach must be called "grandiose," Beethoven "majestic," Chopin "febrile," Schubert "naively melodious" or "melodiously naive," Grieg "eerie," Tschaiakowsky "tempestuous," Richard Strauss "truly Teutonic," Stravinsky "febrilely modernistic," and Debussy "impressionistic"—that is, unless one is trying to shame the big mouthed girl with the white teeth, when the composer of Pelleas et Melisande should be referred to as "diaphanously dissonant." He should be able to quote, too, not with malicious glee but with an air of easy superiority and condescension, Billy Baxter's impious description of the wrestling match in Walküre, Israel Zangwill's pleasant jest that musicians wear their hair long for the same reason that they wear their hats long, and George Ade's intense story of the man who went to the Culture Club and paralyzed his hips on account of sitting still in a corner, so as not to attract attention and be asked what he thought of Bach's fugue, No. 13.

We admire Irvin S. Cobb considerably less than we do the man who said honestly that he knew only a single tune, God Save the King, and could tell as soon as he heard music, when his favorite was not being played. To ask a question in the second person singular: "Who are you, musically speaking, Irvin S. Cobb, if you never have thrilled to a Liszt rhapsody, throbbed to a Chopin nocturne, chuckled with Moszkowski, brooded with Brahms, wept with Wagner, and mounted to the very heavens with Beethoven? The lady whose playing reminded you of a tenement house fire, with people jumping out of the windows and dogs yelping, may have been performing a Liszt rhapsody, which would have brought to the minds of us music-understanders visions of the Hungarian puszta, with Jenő and Marinka dancing a czardas on the village green, to the rhythmic clappings of crowds of onlookers bedecked with gay ribbons and streamers, while old Mikos, the fiddler-bard, holds forth in the inn nearby, surrounded by romancing couples listening to his soulful folksongs and stirring legends of the long ago.

And then, your Elektra experience, poor Irvin S. Cobb, when, as you confess, you sneaked out of the opera house shortly after the work began, and felt a sense of relief when you got to Broadway and heard the soothing sounds of three or four thousand automobiles, an equal rights procession, and a fire going on up the street!

Since you are so fond of fires, why not attend a few musical ones, like the burning of Walhalla, the destruction of the Capitol in Rienzi, the cremations in Trovatore and The Jewess?

If there was nothing of the grandeur of Sophokles' tragedy in your mind when you saw the scenes of Elektra, if the vivid dramatic version of Von Hoffmannsthal failed to stir your imagination, and the graphic orchestral comments of Strauss did not succeed in illustrating for you the actions of the personages and voicing for you their every mood, then what in the name of eight-part counterpoint took you to the performance? What did you expect to hear? Mammy songs? The big-mouthed vocalist? Hollow ditties about homes in Kentucky, Alabama, along the Wabash, or down by the Kill von Kull?

Fie upon you, Irvin S. Cobb. We have read other things you have written, and we do not believe that you cannot appreciate the difference between senti-

ment and sentimentality, between pathos and bathos. Do you endorse Laura Jean Libbey in literature? Do you regard the statuette of Billiken as representative of the best art in sculpture? Do you consider the tower at Luna Park a finer piece of architecture than the Parthenon? Would you prefer a violet hued chromo-lithograph of Will Father Come Home from the Sea? to a tenderly tinted Greuze?

Are Bertha Clay's works more appealing to you than Shakespeare's? Is the Police Gazette a better periodical than the London Saturday Review? Is Casabianca a greater poem than Paradise Lost?

If you answer "Yes" to all those questions, Irvin S. Cobb, then we can quite believe that you prefer Annie Laurie to anything written by "the late Vogner"!

And by the way, Irvin, we'll bet you two to one that the big-mouthed, white-teethed girl sings with faulty diction, wrong phrasing, impure intonation, and crude voice production. We've heard her.

Gladly we translate from a Vienna paper: "A fashionable Parisian hostess succeeded, after much trying, in inducing Saint-Saëns to accept an invitation for a dinner and soirée. The composer made the condition, however, that he be allowed to depart at 10 o'clock to the minute. The lady sent her son to call for Saint-Saëns in her motor car, but when the lad reached that celebrated man's home, he found that the composer had forgotten all about his engagement, put on his dressing gown and slippers, and was playing the piano most unconcernedly. After Saint-Saëns had changed to evening clothes, and was about to get into the car, he turned suddenly, muttered 'Sapristi! I'd almost forgotten my tooth brush,' and dashed into the house, returning in a few moments with the toilet article, which he tucked into his coat pocket. When the youth's home was reached he promptly confided to his mother that the distinguished guest had found it necessary to bring a tooth brush to the dinner. During all of the evening mother and son waited for the appearance of the Saint-Saëns tooth brush, or at least for his request to be allowed to retire, so as to use it. Nothing of the sort happened, however. When the boy had seen Saint-Saëns home safely he no longer could control his curiosity. 'Pardon me,' he said to the venerable musician, as he helped him up the steps, 'but I am very anxious to know why you took your tooth brush to our entertainment?' 'My dear young friend,' answered Saint-Saëns, 'that is very simple. The lock of this door is rusty and opens with great difficulty, so that one hurts one's fingers in trying to turn the key. Now, when I use the handle of the tooth brush as a lever it is the easiest thing in the world to turn the key. Like this—see?'"

Heartily we endorse what the New Yorker (May 2) says about Lawrence Gilman and William J. Henderson, in its review of the work done by the music critics last season:

Lawrence Gilman, writing too infrequently in the Herald Tribune, contributed more antiquarian information than any three other critics, but this department would gladly take the history for granted and have more of Mr. Gilman's judgments. Any reviewer who can evolve the statement that Mme. Leginska accompanied a singer more skilfully, than as a conductor, she did an orchestra, should cover more concerts, and leave research to duller men.

W. J. Henderson of the Sun continues to write with gusto and appreciation. Mr. Henderson has inherited the title of "dean of New York critics," but he is a bright vivacious dean whose years of service have not diminished his love for his job and whose verdicts reflect the man himself—wise, vastly learned, kindly, hospitable to the new, and extraordinarily sane. Criticism is safe while the dean is Mr. Henderson.

Continuing the music critic series in its issue of May 9, the New Yorker says about another pen pusher:

In last week's digest of what the critics haven't been doing, we reached Leonard Lieblich of The American and then space ran short. Let us add, therefore, that Mr. Lieblich has continued his educational efforts nobly. His attitude—in print, at least—is that of the propagandist rather than that of the commentator. He specializes in pointing out to his rather specialized readers only the pleasure that can be derived from music, in the hope of enticing some of them into Carnegie Hall. Mr. Lieblich therein is not only useful but self-sacrificing, for no one can compose a more devastating technical wallop than The American's musico.

We know a man who calls some of the modernistic compositions, "bootleg music."

The Sun of May 26 informs its readers that a Minnesota woman has written 5,648 letters to editors. We are willing to make affidavit that we have received our due proportion.

William Jennings Bryan does not believe in evolution. Probably to him, Froberger, Beethoven, Chopin, Wagner and Stravinsky, all sound the same.

LEONARD LIEBLICH.

MORE ABOUT COPYRIGHT

In a short editorial on Copyright in the issue of May 7, the *MUSICAL COURIER* said: "It would interest us to know on what ethical or legal ground the Music Industries Chamber of Commerce proposes to fight for the continuance of the mechanical license. It represents the only instance in American law of legal confiscation of property without permission of the owner." This has brought from the M. I. C. C. the response which we hoped for. It is reproduced here:

"We believe you are mistaken in your understanding that the compulsory mechanical license provision of the existing law confiscates property. It is an established fact of law verified by the Supreme Court that there is no natural right of an author, and that the only property right is that which has been granted by statute law. In other words, the only property right which the author has is the right of monopoly which has been the gift of Congress through the previous legislation, and the monopoly right or gift has been limited by the mechanical license provision. Furthermore, according to Congress itself monopoly right given to authors is not given for the benefit of the author but for the benefit of the public. If you will examine court decisions on this subject as well as statements of the Committee on Patents, as outlined briefly on pages 2 and 3 of our brief under the heading "Theory of Copyright," I believe you will agree that we have strong and sound legal grounds for our attitude.

As for the ethical grounds, permit me to call your attention to the fact that in 1909, when the copyright owner had no property right whatsoever in the mechanical reproduction of his compositions, and the subject of granting him a monopoly or right by statute was under consideration, the composers, through their authorized representatives, agreed to and advocated the compulsory license principle with the result that this compulsory license principle was then enacted into law. Since then an enormous business has been built up based upon this principle which the composers themselves approved and advocated. We believe that it is decidedly unethical now for the composers to change their mind and ask for the elimination of a principle which has been a basic factor in the great commercial development of the reproduction of music mechanically. Ethically we believe that the rights of the public and investors in mechanical companies are superior to those of the composers in view of the above facts, particularly as the compulsory license principle "has been the greatest boon the music publishing industry has ever had," and is shown on page six of our brief. We have developed the ethical aspects of this question in considerable detail in that portion of our brief from page four to twelve under the title "Compulsory Mechanical License."

To the casual investigator of this complex problem, the claim of the music publishers, undoubtedly, has a great element of sympathetic appeal. This appeal of the music publishers arouses less sympathy, however, when it is understood that they will be the real beneficiaries of a change and that the composers will receive no benefit. We feel that the composers have been made the pawns of the publishers in this matter.

Before any change is made in the existing law Congress will look into this matter in a most searching manner and will base its action upon legal and ethical grounds rather than upon a superficial appeal for sympathy, and for this reason we are confident that the principle of compulsory mechanical license will be continued.

(Signed) ALFRED F. SMITH,
General Manager,
Music Industries Chamber of Commerce.

A FITTING TRIBUTE

When Ernest Bloch, distinguished composer and director of the Cleveland Institute of Music, approves of anything, he does not hesitate to say so. Not so long ago he listened to a concert of the Westminster Choir of Dayton, John Finley Williamson conductor, and a short time afterward sent the following letter to Mrs. H. E. Talbot, the godmother of that organization:

I think that the Westminster Choir and its wonderful conductor have accomplished marvelous results artistically, and to me they seem ready to serve the cause of the greatest art, the interpretation of the great polyphonists of the fifteenth and sixteenth centuries. I anticipate already the joy that we shall have when they sing Palestrina, Orlando di Lasso, Josquin de Pres, Vittoria and the French and English Madrigals.

What struck me even more than the fine results obtained by this wonderful body of singers and their devoted conductor, was the marvelous spirit which made such results possible. That such a thing could be realized in an industrial State, an industrial country and during an industrial age, where everybody seems moved by materialistic motives, of over-production, quantity and immediate success, seems almost a miracle. That fifty people are willing to meet three times a week for years to study seriously and this for purely artistic reasons, shows a faith and a devotion in spiritual things which we need more than anything else during the period we live in.

Music nowadays, like everything else, has been distorted; it has become an industry, a mere business affair where the ultimate aim has too often been forgotten. The existence of an undertaking like the Westminster Choir is of more importance to the spiritual and cultural development of America than all the talks and sterile plans of organization that are made under the pretext of education. If there were twenty associations led with the same purpose and thorough honesty in this country, I would feel perfectly safe as to the future of art in the United States.

Only a country that sings can become musical, because voice is the most immediate means of expression, the most powerful, the most divine. But nothing great has been done by man without effort. There is no short cut to freedom, beauty or truth. I am glad that, versus the absolutely useless community singing, this country has produced the Westminster Choir.

I repeat to you that its existence is of the utmost im-

portance in the cultural development of the United States and the people who are helping it spiritually and materially are aiding one of the most necessary tasks at the present time, not only in furthering beautiful artistic results, but in propagating faith in all things spiritual.

COMMON SENSE

A reader of Eugenio Pirani's book, *Secrets of the Success of Great Musicians*, asked Mr. Pirani how he came to write it and received a reply so full of common sense, and so likely to be useful to musicians, that it is here quoted. Says Mr. Pirani:

"Long before writing my book, it was my hobby to find out why some of my friends and acquaintances were very successful in life, while others were failures. This inquisitiveness went so far as to prompt me to write (not for publication) a book, in which my acquaintances were represented.

"Why was it, for instance, that some well educated, intelligent person was not at all liked by the majority, and, indeed, was a failure in life? I soon discovered that lack of manners, a repellent personality, an easily recognizable egotism, were responsible for this misfortune. We all have known such individuals, and, although we are convinced of their efficiency, we do not like to have anything to do with them.

"Others again were blessed with the divine spark of genius, but never reached prominence in life. Why? In my investigations I found that the reason was that they did not concentrate upon the special branch for which they were gifted; they lacked sticktoitiveness; they were erratic 'Jacks of all trades, masters of none.'

"Others, on the contrary, although endowed with a very small amount of talent, made for themselves enviable names, and obtained important and influential positions. Why? Because they were indefatigable workers, and compensated for lack of genius by diligence and pertinacity. Or, again, their personality was agreeable and sympathetic, and people (even knowing they were not wonders of wisdom) preferred to associate with them and grant them patronage and the benefit of their favors.

"So we can draw some lesson from everybody's life, from success as well as from failure, and learn how to do or not to do things."

AN EXCEPTION

Dr. Adolph Weissmann, critic of the *Berliner Zeitung am Mittag*, one of the foremost writers on modern music, and an international lecturer, paid an extraordinary tribute the other day to a young American artist, Dusolina Giannini, on the occasion of her debut in Germany. It is rare indeed for any German critic to wax enthusiastic or rhapsodical over a debut, and especially rare for Dr. Weissmann to come out on the very first hearing so whole heartedly in favor of a young foreign artist. Here is what he said:

Remember this name, Giannini. It is destined to become famous. I am glad to testify that since Emmy Destinn first began I have not heard such singing talent. The most blasé listener will be intoxicated by it. He must remain in his seat until the last tone has been sung. This Italian, who lives in America, a pupil of the unforgettable mistress, Marcella Sembrich, has the sunlight of the South in her soprano and the art that nature gives. What the build of her broad face promises, the quality of her voice fulfills. Without effort she climbs above the staff, and in that register the brilliance and silky softness of her voice are just as compelling as its strength and endurance. But that does not imply that her middle register is any less valuable. Just as her breathing is an example of what breathing should be, so there are no mistakes in her tone formation, and the soulfulness of her expression is as absorbing as the tone itself, which is capable of every variation in color and dynamics. How often a recital ends by becoming boring, no matter how fine a voice the singer is endowed with. But with Miss Giannini the constant change of expression holds one all through a carefully chosen program which ranges from the Classics to the German Romantics; and even in the latter neither the correct German diction nor real sympathy for the songs fail her. The light moods of Paisiello and Durante; the passionate expression of Verdi, are both given their full due, and in the Italian folk songs, particularly in the enchanting *In Mezzo al Mar*, the real child of the people laughs. The applause was jubilant, and there was encore after encore.

FOND RECOLLECTIONS

Mrs. F. S. Coolidge's annual chamber music festival will not take place this season at Pittsfield, Mass., as hitherto, but will be the occasion of the opening of the new chamber music hall which she has presented to the Library of Congress, and will be held in October. Washington, of course, has its own charms, but many a guest who has enjoyed Mrs. Coolidge's hospitality in the past will miss the plain simplicity of the famous Temple of Music on South Mountain, and recall with longing the gorgeous view of hill and dale decked with autumn colors that lay before one during the intermissions on a fair September afternoon.

TUNING-IN WITH EUROPE

The discussion on the alleged futility of concerts continues to agitate the London press. Generally, Sir Landon Ronald's plea for livening things up seems to please only the infidels, like the gentleman who gleefully writes to the papers congratulating him, adding "Music is meant to be a tonic, to brighten up your spirits. I have never yet heard of classical music carrying an audience away by its beauty, or moving one to tears." A prophet generally has the disciples he deserves.

On the other hand, some correspondents have put their fingers on a really weak spot or two. One says that the prices of seats are too high. Another, namely J. M. Glover, the light opera conductor, blames the absence of proper advertising, and cites the case of John Philip Sousa thus:

"What happened to Sousa when he first came over? Bills posted all over London. He packed the Albert Hall to the doors for his ten performances. . . . What happened later when he returned to the Empire for a season of matinees, and, relying on his initial success, did not advertise? Empty benches. He was still the same Sousa, but the public had not heard of his return."

No one, however, as yet has ventured to blame the critical fraternity. Far be it from us to do so, but here is a curious fact: in Germany, if the critics like an artist at his first concert (and they usually say so in brief but unmistakable terms) the public crowds to hear his second. In London all the fine, lengthy criticisms seem to do just the opposite—witness Josef Hofmann, Jascha Heifetz, Walter Gieseking, Mischa Elman and many other first-rate artists who still do not fill the halls, despite unanimous press approval, while the public flocks to old favorites and to human warblers whom the critics praise only with faint damns. If the English critic has not the influence of his confrère abroad, why is it? Is he, perhaps, too non-committal, or does he, out of sheer politeness, waste too many kind words on mediocrities?

One critic, by the way, against whom the charge of politeness cannot be brought—at any rate by his countrymen—is Ernest Newman, who recently said: "Some of these concerts of all-English music seem to have been designed with the sole object of getting the critics there and giving them a chance to die for their country." Which might be applied to concerts of all-anything excepting all-good music.

Isidore de Lara, who builds opera houses in England as other people build castles in Spain, seems to have been left out of the various opera-endowment schemes on foot in London. However, in the language of yester-year, "he should worry," since Rouen, Nantes, Bordeaux, Namur, Grenoble, Algiers and other metropolises of opera are producing Messaline next year. Messaline is by Isidore de Lara.

The "Working Fellowship of Rhenish-Westphalian Orchestra Conductors and Concert-giving Associations" (whew!) has agreed on a convention fixing the maximum fee for a soloist at \$250 per concert. We know of countries where this "limitation" would be an encouragement—to the artist.

There is a place in England called Sowerby Bridge, and chamber concerts are said to flourish there. What about a Sowerby program for Sowerby Bridge?

Commenting on a recent bit of rowdiness in a concert hall, the *Allgemeine Musikzeitung* of Berlin says it is not to be wondered at if in the face of the "atonal provocations" of the modernists the public's patience should burst. What kind of a provocation do you call that? Diatonic?

On Good Friday, The Messiah was broadcasted from Manchester and millions listened in. Picture a million broadcasters standing up, according to tradition, when the Hallelujah chorus blazed forth!

The Musical News and Herald hears that it is rumored there will be no Bayreuth Festival next year. Three months ago the Bayreuth authorities announced that there would be no festival next year. Coming events evidently cast their rumors behind.

According to advices from Vienna, the latest Viennese operetta, employing only Jazzmanian folk tunes, is said to be entirely free from Leharmonic modulations.

C. S.

High Praise for Mme. Reiner's Pupils

Mrs. Berta Gardini Reiner, wife of Fritz Reiner, director of the Cincinnati Symphony Orchestra, who conducts a special class in singing at the Cincinnati Conservatory, recently gave a pupils' recital which was honored with the attendance and notices of the first Cincinnati music critics. What the Daily Times-Star had to say about the event is only typical of the other papers. Here is a part of the critic's notice:

At the Conservatory of Music, Mrs. Berta Gardini Reiner presented her advanced pupils in a recital of vocal music. Behind this simple announcement lies a fact which is of artistic importance to Cincinnati, where fine music is a cult and a practice. This recital marks the definite establishment in Cincinnati of a school for singing, which in another form still exists in Europe, the Etelka Gerster school of song. Mrs. Reiner has refused engagements from other famous schools of voice culture to establish in Cincinnati, at the Conservatory of Music, the Etelka Gerster school of song. None other than Mrs. Reiner is better qualified to do this. A daughter of Madame Gerster, and her pupil, a student also of the school established by Madame Gerster, Mrs. Reiner possesses not only the great vocal method of her distinguished mother, but also the authority concerning musical traditions and the discriminating taste in music which were some of the many elements of greatness Etelka Gerster herself. So far as results of this method and information go the recital spoke of them directly.

There was in it fine program making, a development of the individuality of the singers, a flawless manner of voice production, fine phraseology. [Methods of vocal culture in this country hitherto have presented a varied standard and not an invariable success. In her day Madame Gerster was a peerless singing artist; that her method of song shall now be established in Cincinnati through Mrs. Reiner is a positive addition to the musical culture of the city. Each and every pupil appearing sang extremely well. All displayed the Gerster method, although in various stages of perfection, according to periods of study, for art is long. Nor does Mrs. Reiner, herself a vocalist of note, advance the ambition of these young singers unduly, nor assign to their voices music beyond their ability to sing.]

The Enquirer's critic, in the course of a long notice, said:

But a mere catalogue of the program cannot give an idea of the kind of work which the aspiring singers were doing or the progress they had made in their year's study. Those who had been heard before showed that they had not only become more proficient in their vocal technique, but had imbibed much in the way of the tradition of performance of the works they have been studying.

Mrs. Reiner is bringing a number of her advanced pupils to New York for a joint recital at the new Steinway Hall on the evening of December 28.

Ignaz Friedman in London

Ignaz Friedman recently gave two recitals in Queen's Hall, London, where he created a sensation, according to the various papers received by his management, the Metropolitan Musical Bureau. The Yorkshire Observer termed him as a "giant in the pianistic world." The Daily Telegraph stated he "undoubtedly belongs to the great pianists of our time." His technique "struck wonder" on the critic of the Morning Post, while the Daily News said "he deserves to be classed among the great ones—having a technique of rare perfection." Mr. Friedman will return to America next winter, at which time he will make his first appearances on the Pacific Coast.

Anderson Artists Broadcasting

Jackson Kinsey, baritone, broadcasted over WFAF on May 22. The following evening the Anderson Quartet (Margaret Northrup, soprano; Rosa Hamilton, contralto; Steel Jamison, tenor, and Dudley Marwick, bass, with Beatrice Gibson at the piano) were heard over the radio and they broadcasted again on May 28. On June 3 Emily Rosevelt, soprano; Wendell Hart, tenor, and Florence Wessell, pianist, broadcasted over WOR. The foregoing artists all are under the management of Walter Anderson, Inc.

Alabama College Announcements

Alabama College announces its annual Artist and Lecture Course for 1925-26 as follows: October 31, Syud Hossain, lecturer; November 7, Kathryn Meisle, contralto; December 5, Mr. and Mrs. Michitaro Ongawa; January 9, Mr. and



WASSILI LEPS,

who will direct his orchestra for the fifteenth season at Willow Grove Park this summer. Thousands of people enjoy these concerts daily amid beautiful surroundings. During his season there Mr. Leps presents programs of great variety, including symphonies and other large orchestral works, as well as music of a lighter character such as well known overtures and stirring marches. Excellent soloists also are heard at these concerts.

Mrs. Pierre Pelletier and their Elizabethan Players; January 16, Renee Chemet, violinist; February 6, the Elshuco Trio of New York; February 20, Edward T. DeVine, Ph.D., LL.D., lecturer; March 1, Olga Samoroff, pianist; March 20, Felix Salmond, cellist, and April 17, Edward Howard Griggs, L.H.D., LL.D., lecturer.

Recitals Arranged by Klibansky

The following artist-pupils from the studio of Sergei Klibansky, recently gave a successful recital under the auspices of the Daily Reporter at White Plains, N. Y., before a large and enthusiastic audience: Louise Smith, Alveda Lofgren, Shara Hochman, Alva Gressier, Louis Hann and Cyril Pitts. Mary Ludington assisted at the piano.

May 13 the following singers took part in a concert for the Bronx Branch of the Y. M. C. A.: Georgia Palmer, Anne Elliott, Ruby Mitchell Bleakney, Mabel Nichols Buckingham, Shara Hochman, Alva Gressier, Alveda Lofgren, Louise Smith and Louis Hann.

Marentze Nielsen, Cyril Pitts, Shara Hochman, Georgia Palmer, Mabel Nichols and Ruby Mitchell Bleakney gave a program at Washington Heights on May 14.

Stadium Auditions Continue

Auditions conducted by the Stadium Concerts Committee and the National Music League will continue next week at Aeolian Hall on Monday, Wednesday, Thursday and Friday. The first hearing for pianists will take place on Monday, the first violinists on Wednesday, and auditions for singers on Thursday and Friday. All hearings will start at two o'clock. About 100 young artists are scheduled to appear at the four sessions.

Violinists and pianists will be heard in the first movement of a concerto, and are asked to bring their own accompanists. Singers are to be prepared to present an aria and two songs. Clifford Vaughan, official accompanist for the auditions, will play for singers who do not bring their own accompanists. The hearings are open to the public.

Morgana Adds to Roles at "Met"

Nina Morgana has added to her Metropolitan repertory for next season a number of new roles, including Mimi, Marguerite (in Faust), the Queen in Coq d'Or and the title role in Stravinsky's Rossignol, which has its Metropolitan premiere next season under the direction of Serafin. Miss Morgana will spend the summer in this country, preparing her new roles and working up new programs for her recital appearances under the direction of Concert Management Arthur Judson.

Fine Concert Series for Pittsburgh

Edith Taylor Thomson has arranged an interesting series of concerts for Pittsburgh, Pa., next season. She will present Sigrid Onegin, contralto; John McCormack, tenor; Dusolina Giannini, soprano; Alexander Brailowsky, pianist; Efrem Zimbalist, violinist, and the American Grand Opera Company in a performance of Alglala. The concerts will be given in Carnegie Music Hall and Syria Mosque.

Schumann-Heink to Return to Wolfsohn Bureau

The following letter is being sent by the Wolfsohn Musical Bureau, Inc., to its patrons throughout the country: "Mme. Schumann-Heink is under contract with us whereby we have her exclusive management for the period from January 1, 1926, to May 31, 1927. By the terms of her agreement all her booking for that period must be made through our agency. You will please be advised accordingly."

Reception for Ninon Romaine

In honor of the visit to her home town, the Toledo branch of the International Zonta Societies gave a reception for Ninon Romaine on May 16 at which prominent Toledo women of art and letters were present. At the invitation of the Zontanians, Mme. Romaine gave an interesting program of piano music.

Mednikoff to Teach in San Francisco

Nicolai Mednikoff, concert pianist, left New York for San Francisco on May 24 to join the Master School of Musical Arts, of which institution he is a faculty member. Mr. Mednikoff contemplates returning to New York in the fall, where he will resume activities as pianist and vocal coach.

Two Recitals for Mary Miller Mount

Ednah Cook Smith, contralto, and Mary Miller Mount, pianist, appeared in recital in Philadelphia on May 21 and presented an interesting program. Mrs. Mount and Jenő de Donath, violinist, recently gave a program at the International Students' Club of the University of Pennsylvania.

Hansen Plays with Koussevitzky in Paris

Cecilia Hansen is appearing as soloist with Koussevitzky's Orchestra at the Paris Opera. The violinist will give her first Paris recital at the Salle Gaveau on June 10. Her appearance with Koussevitzky will be her Paris debut. Miss Hansen is planning to remain there most of the summer.

Kerns to Sing at Conneaut Lake

Grace Kerns will take part in various programs to be given with the Cleveland Orchestra at Conneaut Lake, Pa., during the week of July 13. The midsummer music festival there includes performances of Elijah and The Messiah, as well as symphonic and miscellaneous concerts.

Leopold Records for Duo-Art

Ralph Leopold, American pianist, is much occupied at present in recording his own arrangements of excerpts from the music dramas of Richard Wagner for the Duo-Art.

La Charme in Recital in Philadelphia

Maud La Charme, the French lyric coloratura soprano, recently scored a success in recital in Philadelphia, admirably assisted at the piano by Ellis Clark Hammann.

NEWS FLASHES

Wetzler Wins North Shore Prize

(Special to the Musical Courier)

Hans Herman Wetzler, American composer, who resided abroad for so many years, won the annual North Shore Festival orchestral prize of \$1000 with his orchestral poem, Legend of St. Francis of Assisi. The check for the prize was presented to Mr. Wetzler and the work performed at the last concert of the North Shore Festival, on Saturday evening, May 30. It will be reviewed next week in these pages. R. D.

International Opera Season in Paris

(Special Cable to the Musical Courier)

Paris.—The French-Italian-American opera season at the Gaite-Lyrique, organized by Paul Longone, opened on the evening of May 19 with a performance of Montemezzi's L'Amore dei Tre Re, with the composer present, and a cast which included Mary Garden, Anseau, Maguenat and Lazari, Maestro Moranzoni conducting. The opening was decidedly brilliant, the American Ambassador Myron T. Herrick and the Italian Ambassador Barone Avezzana having boxes, and society turning out in full force. A number of well known operatic artists who will participate in the season were also at the performance, including Lucrezia Bori, Marie Barrientos and Charles Hackett. The second night there was a notable performance of The Barber of Seville, with three specialists in that opera in the principal roles, Elvira de Hidalgo, Charles Hackett and Giuseppe de Luca. Rosa Raisa made her season's debut on the third evening in Trovatore, with a success already recorded in a cable in last week's issue of the MUSICAL COURIER. L. C.

Something New for the Piano

(Special to the Musical Courier)

Gloucester, Mass.—John Hays Hammond, Jr., widely known radio engineer, inventor of the device for controlling a boat by wireless now adopted by the U. S. Government, because of his interest in music (he has a pipe organ of seventy-five stops in his home at Radio Point here), has been experimenting for some time with the object of improving certain qualities of the piano. Last week there was a private demonstration in Symphony Hall, Boston, of the device, installed for the first time in a concert grand piano. Controlled by a fourth pedal, it is intended to provide a means of increasing the dynamic range of the instrument (i. e., the fortissimo is louder; the pianissimo, softer) and also to offer the player the means of obtaining added subtlety of shading and increased variety of color. A number of prominent musicians and pianists, among them Hofmann, Rachmaninoff, Mme. Samoroff, Stravinsky, Walter Damrosch and Koussevitzky, have heard demonstrations and unanimously praised the possibilities of the new device, which is said to be of effective aid in the interpretation of compositions of all schools, from the classical to the most modern. Lester Donahue, pianist, has worked for several months with Mr. Hammond on the development of the invention, testing it and proving it from the musical angle, and has played it in all the demonstrations. Mr. Hammond has not decided in what way the invention will be exploited commercially. He is considering the formation of a company to construct a complete piano with the device built in. H. O. O.

Copley to Work Independently

Richard Copley, after more than thirty-five years' association with the Wolfsohn Musical Bureau, severed his relations with that organization this past week. Mr. Copley plans to continue his managerial activities in general booking and local management work. Until his plans are further developed, Mr. Copley can be reached at his home, 19 Copley Avenue, Teaneck, N. J. (Bogota Post Office), Telephone, Hackensack 1330.

Virgil Piano Pupils in Recital

Mrs. A. M. Virgil, director of the Virgil Piano Conservatory, has arranged two concerts at Rumford Hall, New York, this spring, one on the evening of June 8 and the other on June 15. Joseph R. Ganci, a Virgil pupil, will give a program at the National Theater in Jersey City at the annual meeting of the Catholic Women's Association.

John McCormack's New Record

John McCormack has made a Victor record of June Brought the Roses, which was released on May 29. Mr. McCormack has the entire output of American songs to choose from, and when he selects a ballad either to program or make a Victor record of, it is something to be reckoned with.

Lewis James Returns

Lewis James has returned from the Middle West where he filled engagements in Minneapolis and St. Paul with the Minneapolis Symphony Orchestra in the Beethoven Ninth Symphony. Mr. James has been re-engaged as soloist for The Messiah, which will be given again next season.

CHICAGO TEACHERS FIND MAY A BUSY MONTH

Pupils' Recitals the General Rule Everywhere and Many Excellent Talents Are Presented—Bush Conservatory Orchestra Gives Spring Concert—Bertha Ott to Continue F. Wight Neumann's Work—Summer Classes Attract—Studio Notes—Local News of Interest

CHICAGO, ILL.—That the merits of a teacher are best reflected through pupils is an old saying, which, however, was again proved true on May 24, when, at the Playhouse, appeared in piano recital Adelaide Berkman, a very young lady and pupil of Isadore Buchhalter. Mr. Buchhalter has made a big name for himself in this community as a piano teacher and his list of talented pupils is a long one. Among them must be placed in first line the recitalist about whom this review is written.

Miss Berkman has been well taught and her technic is more than of a mature artist than a young girl. She has also been taught that playing loud and fast is not always in good taste, and that she believes what she is taught was made apparent throughout her program, which she rendered most effectively. The Schubert fantasia, which opened the recital, was played with much imagination and sufficient dynamics to contrast well with pianissimos. Her rendering of the number would in itself place Miss Berkman among the very talented young American pianists, as she revealed herself a mistress of her instrument, from which she drew tones of pleasing quality even in fortissimo passages. The Weber sonata was likewise given an interesting interpretation. It was piano playing that is expected from an artist of the keyboard but not from a student who is only now entering the musical world professionally. The balance of

her unhackneyed, and, for that reason, interesting program could not be heard by this reviewer and this was doubly regrettable as it prevented further acquaintance with Miss Berkman's pianistic ability and also the hearing of several compositions which on this occasion had first performances. Reflection and Drunk, by Simon Bucharoff, the distinguished Chicago composer, who is now in Europe finishing his third grand opera which probably will be first produced in Germany, are said to be welcome additions to the piano literature. Elegie, by Bjarnie Rolseth, and Petite Valse, by Isadore Buchhalter, were, according to reliable sources, remarkably played by the pianist and well received by the audience. The balance of this unusual program included Godard's Pan, two numbers by Louis Victor Saar—At the Falls and Caprice,—and Liszt's rhapsodic Hongroise. Many encores and repetitions were asked for during the course of the recital.

JEANNETTE DURNO TO PRESENT ADVANCED STUDENTS
Jeannette Durno will present a number of advanced pianists in two recitals, to be given at the Cordon Club, on Sunday afternoons, June 11 and 28.

ISABEL RICHARDSON MOLTER SINGS
Isabel Richardson Molter was soloist at the annual dinner of the Chicago Junior School, in the Gold Room of the Congress Hotel, May 28.

MARY WOOD CHASE SCHOOL RECITAL
A recital given by pupils of the senior intermediate and junior academic courses, with the assistance of Beatrice Prior, was presented by the Mary Wood Chase School of Musical Arts on May 23, at Fine Arts Recital Hall. The young pianists appearing gave a good account of themselves and showed the result of the excellent training received at the Mary Wood Chase School. Miss Prior, who is under the tutelage of Monica Graham Stults, head of the Mary Wood Chase School vocal department, sang numbers by Chadwick, Weatherly, Spear and Sanderson charmingly. She is a worthy exponent of Mrs. Stults' singing method. Her sister, Anna Prior, a talented pianist, assisted the singer as accompanist.

LOUISE ST. JOHN WESTERVELT PUPILS HEARD
Of unusual merit and interest was the program offered by Louise St. John Westervelt pupils, May 27, at the Columbia School Recital Hall. Some of Miss Westervelt's students are unusually talented, others not so gifted, but every one of them sings well, knows how songs should be interpreted and understands how best to project their vocal message. This fact was once more evidenced at this last recital, in which artist-pupils who have already made names for themselves in the professional field and also less advanced students participated. Among Miss Westervelt's professional students appearing on this program may be mentioned Fannie Unger, Katherine White, Jewel Prosser, Winnifred Erickson and Marion Capps, each of whom sang, among other things, an opera aria, and all delivered their numbers in such fine fashion as to call for words of praise. Mary Allen, Alice Carkruff, Edna Lawson, Edna Laughlin, Kathryn Billig, Marion O'Connor, Irene Barstow and Virginia Banford did highly creditable work in their individual groups and disclosed the fine results Miss Westervelt obtains from her students. She may well be proud of these students' achievements on this occasion and they of her as their mentor. Such a recital is not only a credit to Miss Westervelt but also reveals why she is among Chicago's busiest voice teachers.

SUCCESSFUL MACBURNY PROFESSIONAL STUDENT
Thomas N. MacBurny has had great success with many of his students and professional singers, among whom may

be mentioned Esther Muenstermann, contralto, who recently appeared in The Messiah at Oberlin College, Oberlin (Ohio) and at Augustana College at Rock Island (Ill.). She also sang last month before the Arche Club in recital, and this month at the May festival at Bowling Green (Ky.), where she won many ecomiums from the daily press.

WALTER SPRY PUPIL PLEASURES

During the week of May 25, Evelyn Martin, who has had all her piano training under the tutelage of Walter Spry of the Columbia School, appeared daily at the artist recital at Lyon & Healy Hall. Mrs. Martin had arranged a delightful program, which was broadcasted. Part of the program was heard by a representative of this paper on Thursday afternoon. Heard in her second group, comprising Sibelius' Romance in D flat, Debussy's Golliwog's Cake-walk and Garden in the Rain and Dohnanyi's rhapsody in C major, she disclosed a brilliant technic, much imaginative power and ten very strong, fleet fingers. It is remarkable that one so young has so well dissected such difficult numbers as the two Debussy numbers above mentioned as to bring out all the beauties contained in them in a manner that showed keen musical discernment and careful training. The pianist was much enjoyed by the audience.

CARLISLE TUCKER BUSY

Carlisle Tucker, baritone and voice pedagog, recently appeared with the United Choirs of the First Methodist Church at Davenport (Ia.). It was an auspicious event, as the program was made up of concert numbers and scenes from operas in concert form.

HELEN FOUTS CAHOON'S SUMMER TEACHING

Helen Fouts Cahoon will return to Chicago, June 10, from a successful concert tour, and will begin her summer season of teaching at her Fine Arts Building studio. Mrs. Cahoon will hold summer classes in Chicago until July 12, when she will go to Epworth Heights, Ludington (Mich.), for a summer class of six weeks. She will return to Chicago, September 1.

BUSH CONSERVATORY ORCHESTRA'S SPRING CONCERT

Yearly the Bush Conservatory of Music presents a series of commencement programs during the months of May and June, thereby affording opportunity to be heard publicly by more than just a chosen few. The feature of the series, of course, is a concert by the Bush Conservatory Symphony Orchestra, with soloists chosen from the artists' class. This

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also is one of the series of four concerts given by the orchestra during each school year. This event occurred on Thursday evening, May 28, at Orchestra Hall, before a capacity audience, which greeted orchestra and soloists with hearty applause. As has often been brought out, this orchestra is one of the greatest accomplishments of this progressive North Side School. Though it has only been in existence four years, the Bush Conservatory Symphony Orchestra is more than a student body—its playing having the earmarks of a more mature and professional orchestra. That it has developed so rapidly and made such strides in this short while is due largely to the efficiency of its leader, Richard Czerwony, a musician to the core and an orchestra leader of high order.

Inasmuch as the purely orchestral numbers were the same as those the orchestra presented last week at Streator (Ill.) at the Illinois Music Teachers' Convention, which were reviewed in last week's issue of the *MUSICAL COURIER*, little need be added here. It will suffice to state that the Humperdinck Hansel and Gretel Vorspiel, Massenet Scenes Pittoresques and Chabrier's Espana were as effectively set forth and won the full approval of the listeners. The three soloists, all prize winners of the graduate prize contest held at Orchestra Hall, April 30, gave an admirable account of themselves—Edith Kendal rendering the D'Ambrosio B minor violin concerto with taste and clear understanding; Adolph Ruzicka playing the Pierre C minor piano concerto with remarkable dexterity and virility, and Earl Alexander displaying fine vocal ability and a splendid tenor voice in the Celeste Aida aria. All received remarkable support from the orchestra and its leader, Czerwony, who has every reason to boast of this latest achievement of his young cohorts. Each soloist showed the splendid training received at Bush Conservatory, at the head of which is Kenneth M. Bradley, one of the brainiest and most far-seeing men in the musical world. Certificates, diplomas and degrees were awarded the 1925 class by President Bradley during the intermission.

MARIE HERRON SINGS

Marie Herron, soprano, formerly a pupil of Rose Lutiger Gannon, and for the last year a professional student of Herman Devries, was heard at the last but one noon-day recital at Kimball Hall, on May 29. Miss Herron, who is in constant demand and who has been heard in and around Chicago on many occasions, is a delightful singer. She was heard only in her first group, which comprised Donaudy's O Likeness Dim and Faded, and the Jewel Song from Faust. She sang with taste, musical intelligence and beauty of tone, besides French and English diction that are quasi-

perfect. She was much applauded and had to respond with an encore.

KINSOLVING HAS NO AGENT

Rachel Busey Kinsolving, well known Chicago impresaria and sole owner of the Kinsolving Musical Mornings, who has rented the Playhouse for thirty Sunday afternoon concerts, asked this office to publish the statement that Lawrence Lipton is in no way connected with her office. Mr. Lipton is totally unknown to the writer and to the *MUSICAL COURIER*, but it is said that he is a press agent, who, by the way, has at no time done any work for the Kinsolving Morning Musicales nor for any attractions presented by Miss Kinsolving.

BERTHA OTT'S ANNOUNCEMENT

The musical public of Chicago, which has for thirty-eight years given its patronage to the concerts and recitals under the direction of F. Wight Neumann, will be interested to learn that these concerts will continue to be presented. The passing of F. Wight Neumann last October removed from the musical life of Chicago a great force for good music in the community, but the work to which he devoted his life will not cease. It is going on as he wished it to go on. Bertha Ott, who has for seventeen years been associated with Mr. Neumann, has undertaken to carry on the enterprise under her own name in the same spirit and with the same devotion that characterized the Neumann management. The same high standards will be maintained. The program for the next season under the management of Bertha Ott will include favorite artists who have delighted Chicago music lovers and the public is assured of the high quality and the public-spirited direction that seventeen years of experience in musical direction in association with F. Wight Neumann affords.

KINSOLVING ANNOUNCEMENT

Rachel Busey Kinsolving has just issued her preliminary announcement of her Musical Mornings at the Blackstone for the season 1925-26. The season will be opened on November 10 and will close on January 12. Five concerts will be given. At the first, Ernestine Schumann-Heink and Carlos Salzedo, harpist, will be the soloists. The second will take place on November 24, and Joseph Schwarz and Renee Chemet will furnish the program. For the third concert, to be given on December 8, Alexander Brailowsky and Sophie Braslau have been engaged. The fourth concert, on December 29, will be given by Guiomar Novaes, pianist, and Mischa-Leon, tenor. The participants of the last concert will be Claire Dux and Joseph Szigeti, violinist.

DELIA VALERI'S MASTER CLASS

The master class of Delia Valeri, distinguished New York vocal teacher, at the American Conservatory this summer, will prove another splendid success, judging from the large number of lessons already reserved. Mme. Valeri will offer a free scholarship of ten private lessons to the most talented pupil making application.

GEORGE GARTLAN FOR AMERICAN CONSERVATORY

George Gartlan, director of music in the public schools of New York City, will conduct special post-graduate courses in public school music during the summer session at the American Conservatory.

STREATOR GIRL INVENTS SIGHT-READING TOY

Diety Hoobler, a young and talented Streator musician, has invented a toy for sight-reading instruction, which should be most successful in teaching children. The instrument, which sets on the piano keys, consists of houses, streets, dolls and a fence, and while the children are interested in the dolls, the notes are being visualized on the keyboard. During the recent Illinois Music Teachers' Convention at Streator many prominent Chicago musicians and teachers saw the toy instructor and found it interesting and praiseworthy. Miss Hoobler is negotiating now with several Eastern publishing houses, and before long the toy will be on the market and should prove of educational value for teachers of children.

AMERICAN CONSERVATORY NOTES

Thirty-one young students, members of the Children's Department, of the American Conservatory, took part in a recital given May 23 at Kimball Hall, under the direction of Miss Robyn. The children's ages ranged from nine to fourteen years, all belonging to the more advanced class. The music selected and the performance itself gave ample proof of the high standard of work maintained in that department.

The contests of violin students for commencement appearance took place May 25. Reuben Marcus, who played the Goldmark concerto, and Marion Emmons, who played the Symphonie Espagnole, by Lalo, were selected. Leon Sametini and Leon Marx were the adjudicators.

May 23, advanced piano students contested for the scholarship prizes at Kimball Hall. The following were chosen: Teachers' Certificate Class—Hortense Platt, Fern Weaver, Ethel Dahlstrom, Margaret Blakstad; Graduating Class—Ethel Flentye, Harold Reeve, Lois Gornall. The adjudicators were Jeannette Durno, Theodore Sturkow-Ryder and Mrs. Karleton Hackett.

At the Junior violin contest for prize medals the judges were Frederik Fredriksen and Amy Neill-Skolnik.

The following were chosen for honors in the organ contest: Frederick Marriott and Anna Molind. The board of examiners consisted of George H. Clark, John Norton and Mrs. Lily W. Moline.

MARK WESSEL'S COMPOSITIONS

Two new compositions from the pen of Mark Wessel, composer, pianist and teacher at Northwestern University School of Music, have been accepted by Eastern publishers. The Boston Music Company has just published his Variations on a French Folk Song for piano, which won first prize in the Daily News Music Contest recently, and his Green River and Isle of Death have been accepted by Schirmer to be published in the fall. Mr. Wessel has just recently returned from a successful tour of Germany as pianist composer and will be soloist on the European tour of the Northwestern University Glee Club this summer.

MACBURNIE STUDENT HEARD

Marion Newton Heater was recently presented by the MacBurnie studios at the Hickox Theater in a well arranged and interesting program. Mrs. Heater has a beautiful soprano voice, which she uses with marked intelligence. That she has been an industrious student was revealed in her delivery of songs of various countries. She

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sings equally well in Italian, French, German and English. As the writer was unable to hear her at the recital, which took place on April 30, a private hearing was arranged. She sang two songs by Szulc Clair De Lune, and Mandoline; Mililotti's Cade La Sera; Elinor Remick Warren's Children of the Moon and Elsa's Prayer from Lohengrin. Mrs. Heater, who has a voluminous voice, has been taught that shouting is not singing. She never forces her tones and can already be classified among the leading young singers of this city.

The singer was superbly supported by Anna Daze, the regular accompanist of the MacBurney Studios.

GORSKY VOCAL AND OPERATIC SCHOOL PRESENTS STUDENTS

Attended by a large and enthusiastic audience, the first pupils recital this season at the Gorsky studios in Kimball Hall, given on May 27, presented a number of interesting

made by the lyric soprano, Ruth Sokol. She sang with rare sweetness and beautiful expression the following: Handel's Lashio Qui'io pianga, Ashes of Roses by Woodman, Si mes vera by Hahn, and Gretchaninoff's Cradle Song. Estelle Cohen, another soprano of promise, was heard in Caro mio ben, by Giordano; Connais tu, by Thomas; Songs My Mother Taught Me by Dvorak, and Lullaby, by Mozart. She delighted the audience with the purity of her tone and diction. Martha Rowe displayed a pure and pleasing lyric coloratura voice and made a very favorable impression in O bocca dolorosa, by Sibella; I Know a Lovely Garden, by D'Hardelot; Duna, by Migill, and the Valse song from La Boheme. Anastasha Rabinoff, artist-pupil of the Gorskys, possesses a remarkable voice of surprising power and sweetness. She sang the well known arias from Madame Butterfly by Puccini, and Adriana from Cilea, Night by

the Temple Mizpah Choir, which he organized in 1919, was awarded the second prize in the contest.

Regarding the work of this choir, Herman Devries, critic of the Chicago Evening American, said: "The Temple Mizpah group, led by Adolf Muhlmann, only seventeen voices, fourteen of which were women, was productive of exceedingly musical effects of astonishingly voluminous tone, and singing with the assurance and authority of very well-trained artists." Glenn Dillard Gunn, critic of the Herald and Examiner, wrote: "But they, too, had dangerous competition from Adolf Muhlmann's Temple Mizpah choir, the smallest group to enter the contest, but directed by a splendid musician and a man wise in stagecraft." Maurice Rosenfeld, critic of the Daily News, wrote: "A special note is due to the small but excellent choir of Temple Mizpah, the only Jewish chorus in the concours. This body of only a score of singers made such a brilliant showing in both the singing of the prize song and its other number, Ohavti (Psalm 116), under the direction of its gifted conductor, Adolf Muhlmann, that the second prize awarded to it was well deserved by the organization."

The Muhlmann School of Opera will present Mozart's Magic Flute in English with scenery and orchestra, in condensed form, at the Studebaker Theater on June 14, under Adolf Muhlmann's conductorship. This is the second annual opera performance, in which Mr. Muhlmann gives advanced students and professional singers a chance to appear before a Chicago audience in grand opera in our language. Mme. Ludwig's School of Dancing will participate in the program with a brilliant Ballet Divertissement. JEANNETTE COX.

Johnson in Eight-Column Headline

Edward Johnson scored such an unusual success when he appeared recently at the Cincinnati Festival that the May 9 issue of the Enquirer carried a headline over the entire top of the page (eight columns) which stated: "Johnson's Art Transcendent in the Role of St. Francis." The critic of that paper then commented in part as follows: "Any critical review of the performance must give first consideration to the individual effort of Edward Johnson, superb American tenor, who had sung in Cincinnati in opera and whose artistic bent was perfectly familiar. The great audience was probably not prepared, however, for the furor Mr. Johnson was to create in the title role of St. Francis. Pierre, when he penned his work, was carried away by the loftiness of his idea and had little consideration for the limitations of the human voice. Only an Edward Johnson, thoroughly routinized singer that he is, and with a voice that never deviates from the true pitch or loses an iota of its pleasant quality under the severest strain, could stand up through an ordeal such as this. . . . Johnson's triumphant climax came when he intoned the glorious hymn of praise in the Canticle of the Sun, sustaining perfect quality and dramatic intensity in the attenuated recitatives, all in high range and taken with that ease and assurance that stamps the virtuoso vocalist. The enthusiasm of the audience could not be restrained. Never was applause bestowed upon a singer more spontaneous or better deserved. The Johnson art is well nigh flawless, for the voice is lyrical or dramatic as occasion may require, the diction clear, the shaping of the phrases meticulous, and the interpretation delicate, refined and impressive."

Fique's Purple Peacock Performed

Memorial Hall, Brooklyn, N. Y., harbored a capacity audience, on May 27, to witness a presentation of Carl Fique's delightful musical comedy, The Purple Peacock. The performance was given by the Fique Choral, a musical and social organization, whose object is to further the cause of music, to study choral singing, to encourage and develop talent, to give opportunity for public appearance, and to promote social intercourse among its members.

The cast, a large one, was headed by Katherine Noack Fique in the role of Hika Charney, Hungarian motion picture actress. Mme. Fique's vocal and histrionic ability was the outstanding feature of the performance. She was enthusiastically applauded for her artistic and highly finished work. The other leading roles were in good hands, the list containing active members of the Fique Choral.

The Purple Peacock, words and music by Carl Fique, is a musical comedy in two acts, full of entrancing solos, duets, quartets and choral numbers. The composer, who conducted the performance, was the recipient of much flattering comment. The performance was followed by a dance.

Sciapiro Recommends Summer Study

Michel Sciapiro, violinist, composer and teacher, has humor of his own, as will be noted in this excerpt from a recent letter:

Spring suggests cessation of work; unwisely! Summer study should be a joy—one can combine the beautiful with the study, and thus gain much. Pupils have found to their sorrow that summer "resting" unites them for winter studying; there is harm in idling away the time with no set purpose in view, particularly with the violin, which demands constant, undivided attention.

Last September a "fat, fair and forty" mother said tearfully: "I have tried to reduce, but without success." Said I: "I am sorry, but how can that interest me?" Said she: "It should interest you, for my boy scratches so on his violin it worries me to death; now I am reducing, but reducing too much!" I easily understood why when I heard this boy, who had been practicing, yes, but chiefly in walking on his hands, making the wrists stiff, and resulting in a terrible tone-production. At his next lesson I asked him to stay and hear others; he heard their smooth, musical tone, and saw the point. They practiced all summer, in the morning only, and made progress.

Mr. Sciapiro is the only authorized exponent in America of Ottokar Sevcik, eminent Bohemian violinist, many of whose pupils occupy the limelight of public appearances.

Palmer Christian in Great Demand

Palmer Christian, organist, whose New York appearances this season have caused much comment, has had equal success in other eastern cities—for example, an immediate reengagement for next season after his Elmira, N. Y., recital. On May 20 Mr. Christian gave a recital in Oak Park (Chicago), and on June 5 will be soloist with the Philadelphia Orchestra, at Wanamaker's, Philadelphia, in a concert of modern music. Bookings for next season include his first appearance with the Cincinnati Symphony Orchestra in December.

During July Mr. Christian will teach at the summer session of the University School of Music, Ann Arbor, and in August will give a series of four recitals at the Lake Placid Club in the Adirondacks.



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singers in a widely varied program of classic, romantic and modern works.

Martha Rowe, coloratura soprano, and Estelle Cohen, dramatic soprano, opened the program with the duet from the opera Lakme, singing with fine tone quality and splendid interpretation. Elvira Larson, coloratura soprano, displayed clear staccatos in an aria from The Masked Ball, as well as musical feeling in her next numbers, the Elegie by Massenet and Jeunes Fillettes by Wekerlin. A fine impression was

Tschaikowsky, and My Heart is a Lute, by Woodman. The richness of her tone, her excellent diction and fine dramatic sense brought her a real ovation. She also sang the part of Santuzza in a scene from Cavalleria Rusticana, assisted by Estelle Cohen, a charming Lola, and Louis Yakobson, a much admired Turiddu. Each Gorsky pupil gave full evidence of rare and careful training, refinement of style and clear vocalization. The piano accompaniments were provided by the fine pianists, Esther Thoman and M. Weeland.

GORSKY'S SUMMER TEACHING

Owing to many requests, Belle and Sa Gorsky will conduct a summer vocal class at their studio in Kimball Building, beginning the end of June and continuing throughout the summer months.

MUSIC NOTES OF THE GUNN SCHOOL

Frank St. Leger, conductor of the Chicago Civic Opera since its organization, formerly with the Chicago Opera under Campanini, with the Covent Garden and British National Opera companies, will receive private pupils and conduct classes in operatic and song repertory at the Gunn School of Music, Fine Arts Building.

Mr. St. Leger has coached and accompanied such distinguished artists as Nellie Melba, Rosa Raisa, Claudia Muzio, Tito Schipa, and has been active in England, France, Italy and Australia, as well as in America. He will begin his duties at the Gunn School immediately.

Albert Borroff, noted as a recital and oratorio artist, who is represented by former and present pupils in many of the city's important choirs, joined the faculty of the Gunn School, June 1, and will immediately begin a class in choir conducting. Mr. Borroff's experience in this field has included some of the most important choirs in the country. He is now in charge of the famous choir at Sinai Temple.

Mr. Borroff will, of course, continue at the Gunn School the large class of private pupils who have made his studio one of the busiest in Chicago.

MUHLMANN SCHOOL OF OPERA NOTES

At the recent church choir contest, which was held at Orchestra Hall on May 18, Adolf Muhlmann, conductor of

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KANSAS CITY NATIONAL MUSIC CONTEST WINNERS ANNOUNCED

Pro-Musica Society Shows Marked Growth

KANSAS CITY, Mo.—Friends of American Music Society, founded in Kansas City in 1923 by N. De Rubertis, conductor of Kansas City Symphony Orchestra, made known through its president, Mrs. Eben White Sloan, the winners in the national contest for compositions by American composers; first prize, \$1,000 for large form orchestral composition; second prize, \$400 for short form orchestral composition; third prize, \$400 for chamber music composition. Judges appointed by the society were Henry Hadley, Rubin Goldmark and Chalmers Clifton, all of New York City. Only the committee receiving the manuscripts knew the identity of the composers. As each composition was unscaled it was registered and given a number, then forwarded to the judges by number and without further identification. The requirement for entrance to contest was American citizenship.

It is a coincidence that all the prizes go to the city of Baltimore. One hundred compositions were entered and the following awards made: First prize, concerto for violin and orchestra, Gustave Strube, 2845 North Calvert Street, Baltimore, Md., born in Germany March 3, 1876, naturalized in Boston, Mass.; second prize, Arlequinade, scherzo for orchestra, also awarded to Gustave Strube; third prize, introduction, theme, variations and finale for string quartet, given to Theodore Hemberger, 2326 Harlem Avenue, Baltimore, born in Germany April 9, 1871, naturalized in Scranton, Pa.; honorable mention for ensemble, romantic suite for violin, viola, cello, flute, clarinet, and horn with soprano and baritone solos, poem by James Russell Lowell, awarded to Gustave Mehner, 219 Lincoln Avenue, Grove City, Pa.

The piano compositions and songs submitted were considered unworthy of recognition.

It was intended that prize compositions should be given their first hearing at the last concert of the 1924-25 season of the Kansas City Symphony, but owing to delay of judges' decision it was impossible to prepare the concerto for violin. However, Mr. De Rubertis announces they are to be included in the 1925-1926 program of the symphony.

PRO-MUSICA SOCIETY

The Kansas City branch of the Pro-Musica Society, formerly the Franco-American Musical Society, organized March 17, 1925, now has a membership of more than seventy and is increasing steadily. The officers and chairmen are Mrs. George Forsee, president; Martha Thompson, first vice-president; Ann St. John, corresponding secretary; Mrs. Halbert White, recording secretary-treasurer; Bertha Hornaday, chairman membership committee; Genevieve Lichtenwalter, chairman technical board; Mrs. John M. Hazelton, chairman of publicity. E. H.

Tittmann Scores in Opera and Concert

Charles Trowbridge Tittmann, basso, is filling many engagements this spring. On April 23 he was soloist in the spring concert of Randolph-Macon Woman's College, Lynchburg, singing three groups of songs and the baritone role in Nevin's The Land of Heart's Desire. He is



CHARLES TROWBRIDGE TITTMANN.

re-engaged for the Mississippi State Festival for The Creation and in concert, and for the tenth time at the Bethlehem Bach Festival, where he sings in the B Minor Mass. He also will sing in the Bach Mass at the Ann Arbor Festival as well as in The Bells of Rachmaninoff.

He was the Ramphis at the recent Aida performance of the Washington Opera Company; he was the Angel of

Death and Satan in Franck's Beatitudes with the Oratorio Society of New York, and on April 16 he was bass soloist in the B Minor Mass when the Bach Choir gave that work in Washington.

Following his appearance in Aida, the Washington Evening Star stated:

"Washington has opportunity again to be proud of Charles Trowbridge Tittmann. . . . Never has this artistic basso shown to better advantage than in singing the role of Ramphis. Mr. Tittmann has sung this role before, but both his voice and skill of interpretation seemed at their best in this performance. When Mr. Tittmann's rich tones are at their best they are very good indeed."

According to the Washington Times "Tittmann as the High Priest has grown in operatic stature to commanding heights," and it was the opinion of the Post that "Much local pride was expressed in the fine singing of Charles Trowbridge Tittmann, local oratorio and concert basso, who won new laurels by his consistently good work."

Mr. Tittmann's appearance in Franck's Beatitudes led the critic of the New York Post to state: "Mr. Tittmann as the Angel of Death in the Sixth Beatitude sang with authority and deep feeling as he did in the part of Satan in the later sections and won much applause."

The performance of Bach's B minor mass in Washington brought the bass the following tributes:

"Mr. Tittmann's glorious bass was never heard to better advantage. He quite covered himself with glory," (Herald); "He was at his impressive best," (Times); "He was in fine voice and made a most favorable impression," (Post); "He was in good voice and the mellow power of his tones and his artistry of singing were worthy of praise. He proved a prophet recognized in his own land," (Evening Star.)

Dudley Buck Pupils in Annual Recital

The annual spring song recital by pupils of Dudley Buck was given at Chickering Hall, May 18. Some splendid talent was heard in a most enjoyable program. The opening number was a quintet by Millicent Robinson, Doris Coxson, Mame Bonneville, Emmet Conroy and William Guggolz. The remainder of the program consisted of a pleasing variety of songs and arias by Mrs. Charles J. Nourse, Frank E. Forbes, Bernice Ackerman, Elbridge B. Sanchez, Lucy La Forge, William Guggolz, Mollie Gould, Thomas Conkey, Adelaide De Loca, Frank Munn, Alma Milstead and Leslie Arnold, and a duet by Miss Milstead and Mr. Sanchez. Some of these young people, besides being popular

singers at the frequent studio recitals, have been heard as soloists in various concerts and in church positions in and around New York.

Thomas Conkey, who has won success in professional work, and Leslie Arnold both displayed rich and beautiful baritone voices. Adelaide De Loca has exceptional ability as a dramatic soprano and Frank Munn's smooth and mellow tenor voice always pleases. Mr. Sanchez has a tenor voice of fine quality and sings with good style. Miss Milstead's lovely soprano voice has beautiful rich coloring and she sings with depth of feeling.

The duet, Plaisir d'Amour, sung by Miss Milstead and Mr. Sanchez, was especially enjoyable. These two young artists have been heard frequently over WJZ this past winter and have been known to the radio public as The Texans. Mrs. La Forge and the Misses Gould and Ackerman, sopranos, and Messrs. Nourse, Forbes and Guggolz, baritones, also did most commendable work in their numbers. Good tone production and style were in evidence throughout the recital. Elsie T. Cowen was an efficient accompanist. The auditorium was crowded to capacity by an audience which demonstrated heartily its appreciation.

Miltonella Beardsley Radios Again

Marion Bauer, Kaun and MacDowell were the Americans, and Bach, Mendelssohn, Prokofieff and Chopin the others on a program of piano pieces played by Miltonella Beardsley, May 22, over the radio (WJZ). The thoroughly representative program was enjoyed, as usual when Mrs. Beardsley is heard through this medium.



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TENTH ANNUAL CONVENTION OF OREGON M. T. A. HELD IN PORTLAND

Frieda Hempel Sings—Other Items of Interest

PORTLAND, ORE.—With David Campbell, president, in the chair, the Tenth Annual Convention of the Oregon Music Teachers' Association took place in the Elks Temple on May 7, 8 and 9. The first program included The Mikado, which was sung by students of the Franklin High School. Robert W. Walsh directed. Chief among those who read papers or participated in the discussions were George Wilber Reed, Herman Kenin, Ruth Bradley Keiser, Dorothea Nash, Ella Connell Jesse, William Wallace Graham, Captain Harry L. Beard, Jane Burns Albert, Jean Warren Carrick, Genevieve Baum Gaskins, Mrs. Clifford Moore, Mrs. Walter R. May, Kate Dell Marden, Rita Emrich, Martha B. Reynolds, Mrs. Charles Heinline, David Scheetz Craig, C. W. Lawrence, J. A. Churchill, Mrs. Warren E. Thomas, G. F. Johnson, Anthony Euwer, Phyllis Wolfe and John Stark Evans.

The following resolution was adopted:
"All music teachers who hold the certificate of an accredited teacher, as issued by the Oregon State Educational Department, or who are graduates of some duly recognized and reputable school, college or conservatory of music, or who can prove in any other way to the satisfaction of the membership committee their fitness to teach music, shall be eligible to active membership in the organization."

Music was furnished by Lusinn Barakian, soprano; Mary Cameron, pianist; Mark Daniels, baritone; University of Oregon Quintet (Jane Thatcher, piano; Rex Underwood,

Alberta Potter, violins; Buford Roach, viola; Lora Teshner, cello; Jane Burns Albert, soprano; M. A. Howard, pianist; Robert E. Millard, Margaret Laughton, John C. Abbett, flutists, and Paul Mahoney, clarinetist.

Officers were elected as follows: President, David Campbell; vice-president, Robert Louis Barron; treasurer, Daniel H. Wilson; recording secretary, Lucia C. Hart; corresponding secretary, Flora Gray; members at large, W. T. Nichols, John B. Siefert, Alice Clement and Lena Belle Tartar.

The convention, which was a decided success, closed with a banquet and dance.

FRIEDA HEMPEL

Steers & Coman, who have brought many noted artists here, presented Frieda Hempel, soprano, in her Jenny Lind recital at the Public Auditorium on May 14. Many times recalled by the huge audience, Miss Hempel was obliged to sing a large number of extra selections. Coenraad V. Bos, pianist, and Louis P. Fritze, flutist, assisted. It was an evening of musical sunshine.

NOTES

The debut of Enid Newton, local pianist, took place, May 15, in the Woman's Club House. Miss Newton, who is an artist pupil of Wager Swayne, has a way of playing that is most taking. The audience applauded her heartily.

John Claire Monteith, baritone, assistant teacher in the studio of Yeatman Griffith, has returned from New York and is receiving a warm welcome from former students. Mr. Monteith will remain here until the latter part of June, devoting his time to teaching. He sang in Lewiston, Idaho, May 6.

Ruth Orser Sanders, piano pupil of Paolo Gallico, recently returned from New York. J. R. O.

Wagner "Coming Back" in Belgium

BRUSSELS.—It seems that the sentimental objections against restoring the Wagnerian works to the Belgian repertory may be regarded as obsolete. After having revived Lohengrin a few months ago, the Monnaie has followed it up with Die Meistersinger, which has been no less favorably received. In spite of a certain lack of style, due to the decadence of the true Wagnerian tradition, this impressive music has once again exerted its great power upon the music loving masses of this country. The result is that for next season we have been promised the Valkyrie and Parsifal.

Not only in Brussels is Wagner once more in the ascendant but also in Antwerp, where the Flemish Opera has given very good performances of Tristan during the past season, and the entire Nibelungen cycle has, with very marked success, been restored to the Flemish repertory—a success very largely due to the able collaboration of Jacques Urlus in the chief tenor roles. A GETTEMAN.

William Martin Creates Chief Role in Novelty at Opéra Comique

PARIS.—A new production at the Opéra Comique always excites interest, even if this is often tempered by a healthy doubt as to the possible value of the new work. This doubt was more or less borne out by the new one-act lyric drama, Le Poème du Soir, by Jacques Normandin, music by Lucien Chevaillier, the composer of Miette

Lamel, produced in Strassburg in 1923. The rather naive libretto was not improved by the music, which was correct, well written, with no faults, but the effect of which was that of a "balsamic product," as one eminent French critic termed it. It is a tale of a musician and composer whose wife dies during the performance of one of his chief d'oeuvres. Whereupon he banishes music from his home, thus complicating his daughter's romance with a former pupil. In the end, the stern father is won back to music and the romance of the young people ends happily.

For Americans the great interest was the appearance of William Martin, American tenor, in the principal role of Philippe. His voice was excellent, his appearance perfect. Mlle. Marthe Coiffier was a charming blonde, Nelly, and the music gave good opportunities to her voice with its light quality. The role of the sombre father was sung by Mr. Azema. N. DE BOGORV.

BALTIMORE SYMPHONY PRESENTS CONTEST WINNER

BALTIMORE, MD.—The closing concert of the year by the Baltimore Symphony Orchestra was an interesting one. Erselle Mitchell, a student of the Peabody Conservatory who won the competition to be the soloist with the orchestra, gave a most interesting performance of a Schumann concerto. Miss Mitchell shows great promise and was heartily received by the public and press.

The Baltimore Orchestra enjoyed a good season. It played to capacity houses at practically every performance and the three concerts for children were also worthy of special mention. Director Gustav Strube is to be congratulated for the strides his musicians made during the season.

The appearance of Martinelli, the Metropolitan tenor, was the last big recital of the year.

The Albaugh Bureau of Concerts and Mrs. Wilson-Greene, who manage the majority of orchestral concerts and recitals here during the season, announce some interesting artists for next year. The usual concerts will be given by the Baltimore Orchestra, the Philadelphia, the Philharmonic, the New York Symphony and the Boston Symphony. The recitalists will include, Kreisler, Chaliapin, Galli-Curci, Onegin, Schipa, Rachmaninoff, Pavlova, Giannini and many others.

The closing of the Peabody Institute was marked by a number of interesting recitals by the students. E. D.

Harold Morris "An Exceptional Pianist"

Harold Morris played recently in Boston and won unusually fine tributes from the critics. According to H. T. Parker, in the Boston Evening Transcript, "In more respects than one Harold Morris is an exceptional pianist. Mr. Morris plays with a zest that, in unforced course, soon whips hearers into reciprocating eagerness; while, best of all, he strikes the individual, the personal note. A temperament has Mr. Morris and through it he channels music, unabashed. At such pace, some of the younger Americans will be beating the Russians at this, their favorite pianistic sport." The Boston Globe was equally enthusiastic in its praise of the pianist, stating that "Mr. Morris showed an original and not unpleasing flair for program making. To Chopin the patriot he lends keen ear. He never sentimentalized. His technic seemed astounding even in this day." The Boston Herald was of the opinion that "Mr. Morris has a technic of many excellencies, with singularly beautiful tone, scales finely even and crisp, a smooth legato in passages that sing. Mr. Morris has it in his power to do something very fine." The Christian Science Monitor stated that "Mr. Morris is not a pianist to be lightly dismissed. His playing is honest and sincere. Chopin's Revolutionary Study and Glinka's The Lark were played with excellent show of virtuosity."

Wentworth and Parr Pupils Busy

The first act of Martha was presented at Prince Frederick, Washington, D. C., May 8, by Betty Thornberry, Nina Norman and Woodruff Youngs, pupils from the vocal studios of Estelle Wentworth and Albert Parr. Following the presentation of Martha each member of the cast rendered a group of songs.

Miss Thornberry sang at a fraternity banquet at the Southern Hotel in Baltimore on May 9; at the Masonic Temple on May 14; at the Teachers' Assembly, Columbia Junior High School of Washington, on May 19, and at the Continental Hotel on May 15.

Nina Norman sang for the Eureka Club at the Hotel Raleigh of Washington on May 9.

Frances Montgomery sang at the General Accounting Office dance at the City Club on May 9.

Reber Johnson a Busy Violinist and Teacher

Reber Johnson, violinist, has returned to New York after a two weeks' tour with the Barrere Little Symphony Orchestra, of which he is the concertmaster. Mr. Johnson has been engaged for the third time as concertmaster of the New York Symphony Orchestra for its summer engagement at Chautauqua, N. Y. In addition to his orchestra work he will be on the music faculty of the Chautauqua Summer Schools, giving artist instruction on the violin and holding classes in interpretation and ensemble. Mr. Johnson will be heard frequently as soloist with the New York Symphony Orchestra at Chautauqua.

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| ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. | GLADYS MARSALIS GLENN, 1605 Tyler Street, Amarillo, Tex. April, Amarillo; June, Albuquerque, N. M.; July, Amarillo; August, Boulder, Colo. | MRS. U. G. PHIPPEN, 1536 Holly St., Dallas, Tex. Normal Classes: Dallas, June and August; Ada, Oklahoma, July. |
| ELIZETTE REED BARLOW, 48 George St., New Bern, N. C. Normal Class, August 1, Asheville, N. C. | MAUDELLER LITTLEFIELD, Dunning School of Music, 3611-13 Main St., Kansas City, Mo. Normal Classes June, July, August. | VIRGINIA RYAN, 940 Park Avenue, New York City. |
| BEULAH B. CROWELL, 201 Wellston Bldg., 1506 Hadiamont Ave., St. Louis, Mo. Summer classes, June, July, August. | CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Dallas, Texas, July. Chicago, August and September. | MRS. STELLA SEYMOUR, 1219 Garden Street, San Antonio, Tex. |
| MRS. JEAN WARREN CARRICK, 180 East 68th St., Portland, Ore. | HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago, Ill. Dallas, Texas, June 1; Cleveland, Ohio, July 6; Detroit, Mich., August 10. | ISABEL M. TONE, 626 S. Catalina St., Los Angeles, June, 1925. |
| DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y. | | MRS. S. L. VAN NORT, 224 Tuam Ave., Houston, Texas. |
| ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Cincinnati Conservatory, June. Information about other classes on request. | | MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla. |

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending May 28. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

BOOKS

(Oliver Ditson Co., Boston)

Piano Music, Its Composers and Characteristics, by Clarence G. Hamilton, A. M.

CANTATAS

(Oliver Ditson Co., Boston)

The Lady of Shalott, for women's voices, by Charles Bennett.

(White-Smith Music Pub. Co., Boston, New York, Chicago)

Shu-Shan, City of Dreams, song, by Paul Russell.

(G. Ricordi & Co., New York)

O, Salutaris, song, by T. Hilton-Turvey.

The Divine Affirmation, song, by T. Hilton-Turvey.

(Boston Music Co., Boston)

Cigarette, tango, by John H. Densmore, orchestrated by Arthur Lange.

(The H. W. Gray Co., New York)

Benediction, O God of Our Fathers, for mixed chorus and solo, a cappella, traditional Hebrew melody arranged by N. Lindsay Norden.

Who Is Like Thee, traditional Hebrew melody for mixed chorus and solo, a cappella, arranged by N. Lindsay Norden.

Reviews

OPERATIC CANTATA

(White-Smith Co., Boston)

The Sunset Trail, a cantata by Charles Wakefield Cadman.—This, as the title page sets forth, is an operatic cantata depicting the struggles of the American Indians against the edict of the United States Government restricting them to prescribed reservations. The text is by Gilbert Moyle. The first performances were at Denver, December 5 and 6, 1924, under the auspices of the Denver Music Week Association and under the musical direction of John C. Wilcox, to whom the work is dedicated. The characters are: Wildflower (contralto), Redfeather (tenor), Chief (baritone), Gray Wolf (bass), Old Man (tenor), Medicine Man (tenor). There are choruses of warriors and women of the tribe. The work is of moderate length—the piano score fills seventy pages—and of moderate difficulty. The music is highly expressive and beautiful, and the work is calculated to be one of Cadman's greatest successes.

BOOKS

(Theodore Presser Co., Philadelphia)

Little Folks' Picture—History of Music, by James Francis Cooke.—One cannot too highly praise this little book for little people. It tells the story of music and musicians in a short, precise way, and though there are some romantic pictures and stories, they are evidently introduced so as to teach the great devotion the world's leading musicians had for their art and how they persisted in their work of creation in spite of all odds. Instead of pictures being printed in the book in the ordinary way, all of the pictures are printed on separate sheets, to be cut out and pasted in the blank spaces left for them, thus impressing them on the child's attention far more than would be the case were they merely glanced at and passed carelessly over. At the end of each short chapter is a page of questions with blank spaces left for the answers, and at the back of the book some music lines on which tunes are to be written. . . . A book to be highly commended for its seriousness and its freedom from misstatement and exaggeration.

(Carl Fischer, New York)

How to Teach Music to Children, by Elizabeth Newman.—Subtitles inform us that this is a supplement to The Children's Own Book, and that it is the Harriet A. Seymour creative plan of awakening and leading children into music with a graded system of lessons and material. The author's preface says: "This material has been built up entirely as

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the result of my study with Harriet Seymour, who not only presents music as an art, but connects it dynamically with life. Realizing that most prevalent methods of teaching have made music a tiresome drudgery for childhood, Mrs. Seymour in her School of Musical Re-Education has made it a thing of delight, a creative fairyland where all children love to dwell. The material contained in this book has been tested from beginning to end by actual use with children and wherever the method herein described may appear to differ from traditional procedure, it is because it has been found to be more practical and effective in dealing with children."

It is hardly within the province of a reviewer to discuss the correctness of theories so radical as those here set forth. All that it is possible to do is to say that this book certainly carries out the Seymour system, and to advise all teachers and parents interested in the musical education of children to investigate.

SONGS

(J. Fischer & Bro., New York)

A Silent Pool, Twilight, songs by F. Parr Gere.—Simple little songs to poems by the composer. They will be found entertaining by those who like to sit and dream at the piano, especially those of feminine gender, like the composer.

Sandman Is Calling You, song, by George Roberts.—A song of popular type with a simple tune and an unusually effective accompaniment.

(Chappell-Harms, Inc., New York)

Hush-a-bye, Little Coon, by Leslie Elliott.—It is funny to see our American Negroes, and what we sometimes call our American idiom, caricatured by European writers. This particular piece is a very good tune, but it has not the smallest relation to the Negro and his idiom. It is in the tempo familiarly known as quick-step, which probably came to America from Ireland.

The Mother's Heart, by Robert Coningsby Clarke.—The poem of this song is translated from the French of Jean Richepin. It is difficult to imagine a more inadequate setting for the poem than this is.

(Enoch & Sons, New York)

The Shepherdess, song, by Dermot Macmurrough.—A delightful song, a really beautiful piece of work, conceived in loveliness and executed with skill. The idiom carries in it suggestions of past generations when people were polite and restrained, and all the more effective and impressive for their politeness and restraint. On the

outside cover it says that the song is sung by McCormack. It would be, for he has fine taste and knows a good thing when he sees it.

(Ascherberg, Hopwood & Crew, London; Chappell-Harms, New York)

Passione, Valse Intermezzo, by Virgilio Ranzato, arranged for violin by Alfred Moffat.—This is just what the name implies, and a very good popular piece of music that ought to be heard around the cafes until it becomes familiar, and a good seller if the radio people do not make it too familiar and drive it to death. It is of moderate difficulty.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

HOW TO PRONOUNCE

Banchieri, Bahn-ke-ay-re. Baston, Bahs-tohn.
Barbier, Bar-be-ay. Battaille, Bah-tah-e.
Barbot, Bar-boh. Batton, Bat-tohn.
Barth, Bart. Baudiot, Boh-de-ya.

MUSIC ABROAD.

"As I am going abroad this summer I would like to know if you think there will be much music in Berlin then, such as opera and concerts, and whether it is worth while to go there. I will attend some of the festivals, of course, but would be glad to know some of the conditions in Berlin."

Reports from Berlin are to the effect that conditions in music are gradually returning to normal, but have not yet reached that point. Some of the Berlin opera houses will doubtless be open, except in August, but there will be few, if any, important concerts. You will find that music in Berlin and all other parts of the continent is not up to the standard now set by the United States.

CHAUTAUQUA SEASON

"Will you kindly let me know when the season begins at the Chautauqua School, as I have not seen any notice of it this spring? Who are to be the teachers? Any other particulars will be received with much appreciation."

You will find in the MUSICAL COURIER of May 21, page 9, the full particulars of the Chautauqua Summer Music School, which opens on July 6, continuing for six weeks to August 14. The list of instructors is a long one, and what will probably be of special interest to those attending the school is the fact that twenty-five concerts will be given by the New York Symphony Orchestra, under the direction of Albert Stoessel. There are other interesting announcements made, so the season promises to be a brilliant one.

Olga Samaroff with Ossip Gabrilowitch
in Mozart Double Concerto

The performance of the Mozart Concerto was naturally the occasion for salvo of applause. Mr. Gabrilowitch's performance and the admirable collaboration of Mrs. Samaroff deserved no less! Orchestra and audience applauded their exceptionally eloquent ensemble. *New York Times*, May 1, 1925.

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Amelita Galli-Curci Says:

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Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

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BRAUNFELS' DON GIL SEEKS TO

RESURRECT GERMAN COMIC OPERA

A New Composer-Discovery—Some Real Music by Hauer

VIENNA.—That it is never too late to mend seems to be the slogan of Director Franz Schalk. The early season at the Staatsoper was dull and unproductive of anything else but squabbles between him and the then co-director, Strauss, and what Schalk inherited after Richard's departure was an endless newspaper harangue against himself, which all but destroyed his authority with the artists of the house and with the great public. Now the talk and gossip has quieted down, and Schalk has got down to work. Frank's Image of the Madonna (which Strauss had bequeathed to him) was, of course, a flat failure; but Pulcinella followed, and now the Staatsoper has brought out Braunfels' new opera with the long-winded title, Don Gil of the Green Trousers.

A "KOMISCHE OPER"

The title is not the only thing that is long-winded about this new opera. It palpably aims at re-establishing that species of musical play which has been lost to the German stage since the days of Cornelius and Götz: the "komische Oper." Braunfels, it appears, is conscious of a mission to bring this art form to new life—witness his setting of Aristophanes' Birds, and now Don Gil. What he seems to have in mind is a German counterpart to the great musical comedies from Rossini to Puccini (Gianni Schicchi). In both of his operas Braunfels treats of ancient subjects: The Birds went back to the Greek, and Don Gil is based upon the famous farce of that name by Fray Gabriel Tellez, who has gone down in history as the author of more than three hundred comedies and as the first writer to put the figure of Don Juan on the stage.

It is a historical subject, then, and it is symptomatic that Braunfels, true Teuton that he is, is ever attracted by historical antiques and learned subjects. Oh, for that German mind—and German soul! For even in so typically humorous a subject, and in his endeavor to create a real musical comedy—with the accent on the last word—Braunfels will not forget the Teutonic tendency towards learnedness, sentimentalism and romanticism which, however valuable in other fields, are certainly not conducive to the atmosphere of comic opera.

Those, then, who expect real fun, humor and witicism in his score, are bound to be disappointed. They will find, instead, a wealth of fine lyrical melodies and an abundance of deep feeling. Braunfels emphasizes less the buffoonery of the acting persons, but principally the semi-tragic fate of his heroine, Donna Juana (who appears mostly in the disguise of that faithless lover, Don Gil), and to whom he allots many—in fact too many—touching arias. Indeed

their tasks, and the stage management much along the same lines—realistic and cumbersome instead of swift and gay. Schalk conducted with rare enthusiasm.

"TAILOR-MADE MUSIC"

If Braunfels never forgets his learnedness and his descent from an erudite family (his father having been a famous scientist and his mother a relative of Louis Spohr), such erudition does not burden a new composer who has recently come into notice. His name is Julius Toldi, and we are informed that he was by profession a tailor until Arnold Schönberg discovered and taught him. His Wanderskizzen were the novelty of the last Workers' Concert, directed by Anton Fleischer, from Budapest, and the piece met with great and deserved interest. For one, Toldi has succeeded in investing the obsolete form of variations with a new significance. The Wanderskizzen consist of nine short movements of which each treats of the same theme (a melody taken from Bartók's Roumanian Folksongs) in a different mood and in a different national color. In the march movement, the theme assumes the attractive guise of a deftly orchestrated Turkish piece; the Polka turns it into a Bohemian dance, the Serenade into a clever Italian bit with mandoline accompaniment. In the Csardas the same theme is steeped with Hungarian color, and so on. Aside from the originality of the idea and the formal deftness, the piece derives its fine effects from a really masterly orchestration and is surely a promising maiden composition.

A belated hearing of Béla Bartók's opus 1, the Rhapsody for piano and orchestra, completed the evening, Tibor Szatmari distinguishing himself in the solo part. It is not the Bartók of today, of course, and there is in it no hint of the revolutionary to come—in fact, Bartók is a spiritual grandson of Franz Liszt in this Rhapsody. Only it is not pianistic brilliancy for its own sake that he gives us, but music with a real purpose and of great worth. Here, as always, Bartók remains firmly rooted in his national idiom, especially in the strongly rhythmic middle section which is ushered in and, at the end, relieved by a slow movement of rhapsodic, pensive beauty.

HAUER

Brilliance and effectiveness, surprisingly enough, were the redeeming features of Josef Matthias Hauer's Violin Pieces which Rudolf Kolisch played in the course of an entire evening devoted to the music of that strange prophet of the "twelve-tone scale." To one who has read Hauer's long and learned (if often confused) discourses on the subject of "atonalism," and who has previously heard samples of his mostly didactic and dry—and, by the way, very tame—music, it was a revelation to see this "destroyer of tonality" cast his theories to the wind to write some real red-blooded music. Which proved that a genuine musical talent, such as Hauer is, will some day forget theories and pamphlets and willingly let his better half—music—get the best of its polemic and literary predilections. I care little for his "Tropen" and other weird theories, as long as Hauer is capable of producing strong, temperamental music like these violin pieces. PAUL BECHERT.

Swinford Back from South

Among Jerome Swinford's successes on his recent tour of the South was his appearance at Chapel Hill, N. C., as soloist with the glee club of the university. He sang with that organization at the National Supervisors' Conference in Kansas City and scored such a hit that the college determined to hear him before the school year ended. He sang, and now he is wanted back again next season.

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(Cartoon drawn for the MUSICAL COURIER by F. B. Dolbin, Vienna.)

the chief merit of the score is in the fact that it gives the singers their due; there is little "conversation" in the score, and lyrical utterance gets the upper hand over the light and pointed parlando style which one would expect in a play in which so much stress is placed upon witty dialogues.

Braunfels' idiom is that of Strauss, and his style calls up memories from Cornelius' The Barber of Bagdad and particularly of Götz, The Taming of the Shrew—the last two gems of German "komische Oper" from the last century. Beyond that, the best that Braunfels offers in his Don Gil are those portions in which he frees himself from the shackles of Wagnerism and Teuton sentiment and abandons himself to the fascinations of Spanish local color. There is a particularly electrifying interlude in the second act, in a dashing 6/8 rhythm, and built upon a theme (taken from the collection Musica del Pueblo, by Lazaro Nunes Robres) which already has achieved fame in the last movement of Lalo's Symphonie Espagnole. In these Interludes, Braunfels has written some real comedy music of the most brilliant sort, which takes its place beside Bizet's great ballet music from Carmen. Spanish rhythms, sung sotto voce behind the scene, also furnish a fine atmospheric and contrasting background to the opening scene of the opera, where Juana pours out her heart in lovely and finely inspired lamentations over her faithless Benedict.

Lotte Lehmann was the heroine—dignified as Juana and boyish and engaging in the disguise of Don Gil; and Richard Mayr, as always, inimitable in the rôle of a buffo servant. For the rest, the singers were very solemn about

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LI-TAI-PE, OPERA BY CLEMENS VON FRANKENSTEIN.

Herr von Frankenstein is not only a composer, but also Intendant (director) of the National Opera at Munich, where his work had its first performance.

BERLIN CONCERTS

Felix Weingartner

When Weingartner conducts the Philharmonic Orchestra one may always be sure of an evening of undiluted beauty. And when the program is drawn entirely from the works of Beethoven and the soloist is Sigrid Onegin, criticism in the negative sense takes flight, and pure, enthusiastic appreciation takes its place. Weingartner opened his concert of April 6 with the rarely played Eighth Symphony of Beethoven. If it were always played in this fashion it could safely appear with much greater frequency. The Allegretto Scherzando and the Tempo di Menuetto were a model of lightness and rhythmic grace. Weingartner's well known interpretation of the Eroica closed the concert. This requires no comment here, but one cannot resist remarking on the power and deep feeling with which Weingartner brings out the moving beauty of the Marcia Funebre. Is there another conductor who can equal this?

Between the two symphonies, Sigrid Onegin sang five songs, two with orchestra and three accompanied by Weingartner on the piano. One may occasionally take exception to Frau Onegin's musicianship but never to her voice. From the pianissimo through the mezzo voce to the forte it is completely satisfying—round, full, and warm. Both artists were given an ovation at the close of their offerings.

Iril Gadesco

Iril Gadesco, known in America for his work at the Metropolitan, is a dancer who knows how to transform the rhythm and melody of music into the melodic line of the human body. Technical facility is merely a means to an end for him and he seems to concentrate his whole effort on the expression of the inner meaning of the compositions he is interpreting. In other words, he is that rare bird, a musical dancer. His selections of music at his recital in the Bluthnersaal was, moreover, exceptional and included works by Debussy, Cyril Scott, and Schmitt. C. H. T.

Anna El Tour

Anna El Tour, a Russian singer who was favorably known here before the war, has reappeared after a romantic flight from Moscow to Berlin, by way of Siberia, China, India and Asia Minor, earning her subsistence by singing in these far-off countries, and undergoing many hardships en route. In spite of these she is vocally and intellectually in better trim than ever before. Her singing is of genuine artistic quality, emotionally most powerful, and comprehensive by her full command of almost a half a dozen languages. She gave a program including many interesting modern songs and was enthusiastically applauded. An unusual artist. H. L.

MUNICH

(Continued from page 7)

out this season two world premiers (Braunfels' Don Gil and Vollerthun's Iceland Saga), the first performance of Li-Tai-Pe, and several important revivals, among them Mozart's Don Giovanni. In preparation are Puccini's Gianni Schicchi; Stravinsky's Petrouschka; Gluck's ballet, Don Juan; and The Magic Flute, all of which are to come out before the end of the season.

NEW SINGERS FOR MUNICH OPERA

The ensemble will undergo a thorough rejuvenation; Gabriele Englerth will be replaced by Gertrud Kappel, of Vienna; Maria Ivogün and Karl Erb, who have been released from their contracts, by Felicie Mihasek (Vienna) and Wilhelm Appel (Cologne); Margot Leander by Elsa Flesch (Vienna); Frieda Schreiber by the Swedish contralto, Signe Schillander. A successor to Robert Heger, the conductor, who is going to Vienna, has not yet been found.

In concert life nothing particularly startling has taken place. Paul Bender, Maria Ivogün, and Sigrid Onegin gave their usual spring concerts before sold-out and enthusiastic houses; the Konzert-Gesellschaft für Chorgesang gave a soirée in the style and costume of Frederic the Great (!);

the Musikalische Akademie brought out in one of its last concerts a symphonic legend called The Heavenly Organ, by Waldemar van Baussnern, a long-winded composition for orchestra and murderously treated voices. Vasa Prihoda, the highly gifted violinist, gave three sold-out concerts and was thereupon euphemized as the second Paganini, which seems to prove how the memory of that wizard is beginning to fade.

TITTA RUFFO'S NON-APPEARANCE

The concert of Titta Ruffo was looked forward to with high expectation and the house sold out completely shortly after the announcement. On the day of the concert, however, and just one hour and a half before its beginning, Ruffo, for reasons unknown, called it off and left the many, many hundreds who had flocked to the Odeon in anything but a pleasant mood, yours truly being among the mourners.

A GOOD ONE

To cheer myself up a little I shall relate a bit of a story which actually happened. A local concert-fan had a visitor,

a long-lost relative from the far and golden West who for a treat was dragged to a chamber music concert. The strange cousin looked with withering scorn upon the four lonely instruments; especially the small size of the cello roused his ire. Said he: "In my home town they have basses so big that the player has to climb a chair, to reach to the top." His host, somewhat piqued at the slurring remark, retorted with some compunction: "That is nothing. In our orchestras we have sub-contrabasses so big that it takes three men to play them. One handles the bow and the other does the fingering." "And the third . . . ?" "He reads the notes," said mine host. ALBERT NOELTE.

Otto Lohse Dead

WIESBADEN.—Otto Lohse, for many years director of the Leipsic Opera, from which he resigned last year, died here at the age of sixty-seven. Lohse was born in Dresden and began his career as a member of the Hofkapelle there. He was successively conductor in Riga and Hamburg and Strassburg, opera director in Cologne, Brussels and Leipsic. He was conductor of the Damrosch German Opera Company in New York, 1895-7, and conducted German opera at Covent Garden before and after that period. C. S.

Alice Eversman Touring Central America

Alice Eversman, soprano, formerly of the Metropolitan and Chicago Opera companies, is now on a tour of Central America.

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LILY STRICKLAND ANDERSON.

American composer, who has been living in Calcutta for several years past, as her husband is stationed there. During the coming summer the MUSICAL COURIER will publish a series of interesting short articles by her under the general title of Little Stories of Musical India. The first appearing in this week's issue. There will also be one or two longer articles supplementing her Music of India series which pleased MUSICAL COURIER readers so much a few years ago. The author, who writes in the climate of Calcutta, has something to contend with. Miss Strickland says, under date of March 26, "Yesterday in town it was 106 in the shade; out here, 102! So you see it does require considerable will power to marshal one's thoughts in coherent form."



ECHOES OF THE OPERA IN CLEVELAND.

(1) Who says there's jealousy among stars? Here we find two of the Metropolitan Opera Company's dramatic sopranos, Frances Peralta and Rosa Ponselle, arm in arm, with Jeanne Gordon, the company's contralto, on the extreme right. (2) Lauri Volpi, tenor, and Jose Mardones, basso, snapped just outside of the Auditorium in Cleveland during the successful week of opera given there by the Metropolitan.



YEATMAN GRIFFITH BIDS WELL KNOWN ARTISTS BON JOUR.

From left to right: Ulysses Lappas, Greek dramatic tenor, who sailed, May 16, for Europe to sing leading roles at Covent Garden, London, with Jeritza, and who returns to this country in September to sing the leading dramatic tenor roles with the Los Angeles Grand Opera Company; Marguerite D'Alvarez, Peruvian contralto, who also sailed, May 16, for Paris and London for opera, recitals and concerts and returns to this country in September to sing leading roles with the San Francisco Grand Opera Company; Florence Macbeth, coloratura soprano of the Chicago Civic Opera, who has signed a contract for her eleventh season with that organization and who sails for Europe in August to fulfill engagements in opera and recital in London, Paris and Munich, returning in November for appearances with the Chicago Opera Company, and Yeatman Griffith, American vocal pedagogue of international repute, to whom these artists pay the highest tribute. Mr. Griffith left his New York studios May 23 for the Pacific Coast for his third season to conduct summer vocal master classes in San Francisco (June 3 to July 1), Los Angeles (July 6 to August 3), Portland, Ore. (August 10 to September 7), and will return to his New York studios late in September.



YVONNE D'ARLE,

as Annina in Johann Strauss' comic opera, A Night in Venice, at the opening performance, May 25, of the St. Louis Municipal Opera Company's season. Miss D'Arle is one of the company's principal singers.



EVSEI BELOUSSOFF,

cellist, who before the war toured Europe for three years jointly with the great Russian conductor and pianist, Wassili Safonoff, playing sonata recitals with him and appearing as soloist with the many orchestras of which Safonoff was guest conductor. Next season Mr. Belousoff will tour the United States, under the management of Daniel Mayer. He will give three New York recitals, one of which will be given jointly with Ossip Gabrilowitsch and another jointly with Wanda Landowska, harpsichordist.



WILLIAM SIMMONS,

baritone, who has been singing Mana-Zucca's Nichavo with success and includes it on all his programs.



FLORENCE EASTON,

who sailed recently on the S.S. Reliance for England, where she will give a recital at Queen's Hall on June 10. This will be her first recital in Great Britain in several years. She will be heard next season at the Metropolitan Opera during the latter half of the season, and will concertize throughout the United States during the first half, including a New York recital at Carnegie Hall on October 22. (Bain News Service photo.)



LISA ROMA,

who will sail today, June 4, on the steamship Zealand to spend the summer abroad. During the 1924-25 season Miss Roma toured the United States, her engagements including appearances in opera, concert and oratorio. She gave a successful New York recital and will give another next season, as well as appear at one of the Biltmore Morning Musicales. (Kubey-Rembrandt photo.)



THE VICTOR HERBERT MEMORIAL CELEBRATION

The American Society of Composers, Authors and Publishers held a memorial celebration in honor of its late fellow member, Victor Herbert, at the Ritz-Carlton Hotel, on May 24. There was an orchestral and vocal program of selections from Mr. Herbert's works, as well as addresses by Gene Buck, president of the society, and Augustus Thomas. The photograph shows (seated, left to right) Esther Nelsen, Ruth Welsh, Fritzie Scheff, Dorothy and Fred Stone; (standing) Sylvia Hein, Paul Whitman, Graham McNamee, Nathan Franko, and Gene Buck. (Foto Topics, Inc.)



EFFA ELLIS PERFIELD,

well known pedagogue, who held her annual Musicianship Recital at the Waldorf-Astoria Hotel on April 18, at which over a hundred children participated. A huge audience filled the roof garden, several hundred being turned away due to lack of space.



HAROLD BAUER,

founder of the Beethoven Association and just re-elected its president for the seventh consecutive time. The photo was taken in the club rooms of the association, New York. The bust of Beethoven is by Helmer. (Photo © Underwood & Underwood.)



NIKOLA ZAN,

one of New York's prominent voice teachers, is to conduct a master class this summer in Portland, Ore. Mr. Zan was in Portland last season and before the completion of his work had agreed to return this year. Mr. Zan will have a very large class, aside from giving several concerts himself while there. The large advance booking for his summer term is evidence of his popularity there.



HAZEL MOORE,

who has opened a new studio for the summer at 42 West Sixty-ninth street, New York, where she will teach singing and soft shoe and tap dancing.



GERALD MAAS,

who won new laurels recently at the Danbury Festival. According to the Danbury News the cellist proved himself a virtuoso performer on this instrument and a technician of powers. Mr. Maas was so well received that he had to respond with several encores. The cellist will continue under the management of Annie Friedberg during the 1925-26 season.



TITO SCHIPA,

who has been making a great success in recital in the Pacific Coast States. At his recent appearance in Seattle, the home city of Katherine Glen, composer, he aroused particular enthusiasm in his audience by including on his program her song, Twilight, which is being extensively used by professionals all over the country. (Photo © De Guldre.)

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ACROSS THE COUNTRY

Asheville, N. C. (See letter on another page.)
 Baltimore, Md. (See letter on another page.)
 Birmingham, Ala. (See letter on another page.)
 Boston, Mass. (See letter on another page.)
 Chicago, Ill. (See letter on another page.)
 Cincinnati, Ohio. (See letter on another page.)
 Denver, Colo.—The forty-fifth Chamber Music Party
 was held at the home of Mr. and Mrs. George W. Gano on
 May 24.
 Denver, Col. (See letter on another page.)
 Evanston, Ill. (See letter on another page.)
 Huntsville, Ala.—A piano recital was given by Beth
 Tyler, twelve-year-old pupil of Prof. Frank M. Church,
 assisted by Blanche Yarbrough, reader, Nannie Pierce,
 reader, and Emily Pitman, pianist, on April 10.
 Hays, Kans. (See letter on another page.)
 Joplin, Mo.—The Joplin Choral Society gave their
 annual spring offering at the High School Auditorium on
 May 5. The society surpassed all previous efforts in quality
 of work given, and the capacity house was demonstrative
 in appreciation. The work presented was Mendelssohn's Eli-
 jah, with Rollin Pease of Chicago, in the title role. The
 work of Mr. Pease was splendid. To a baritone voice of
 good quality, he brings an intense dramatic personality, along
 with an intelligent interpretation that is very satisfying.
 Holmes Cowper, of Des Moines, Ia., has a true tenor voice,
 rich in quality and in his interpretation of Ohadiah revealed
 that he is not only a beautiful singer, but a musician as well.
 Marjory Jackson, soprano, and May Hess, contralto, both
 of Kansas City, did their parts excellently, and were well
 received. Miss Jackson has a fine quality of lyric soprano,
 with a charming personality. The chorus of 160 was ably
 trained and conducted by Walter McCray of Pittsburg,
 Kans., with Frederic Frevort at the piano, and supported by
 Mr. McCray's orchestra of thirty pieces.
 On May 7, Joplin music lovers were accorded a rare treat
 when Pietro A. Yon, organist, appeared at the local Scottish
 Rite Cathedral, in a splendidly rendered program. Mr. Yon
 graciously responded with several encores to the enthusiastic
 demands of his capacity audience.
 An event of importance was the recent organization of a
 Civic Music Association. This is an organization of 2,000
 senior and 1,000 junior members, who will unite in bringing
 to our city each year the best artist talent available. Now
 that \$250,000 Memorial Hall is nearing completion, thus
 giving adequate facilities for taking care of the bigger
 things, Joplin and the surrounding community has risen
 splendidly to the occasion and deserves to be congratulated.
 D.

Kansas City, Mo. (See letter on another page.)
 Los Angeles, Cal. (See Music on the Pacific Slope.)
 Millinocket, Me.—The year's work of the Philhar-
 monic Society has closed. The retiring president, Thora
 Stanwood, has been an inspiration and the new president,
 Annie MacKay, is also loyally devoted to the highest in
 music. The society observed music week by Sunday ves-
 pers, a concert by the junior club, a men's night, a recital
 by the senior society and one pay night, a recital by Eleanor
 Miles, pianist and violinist. Margaret Mitchell McMullen,
 supervisor of public school music and leader of the juniors,
 closes her work this year after a fine record with the young
 people. The senior society deeply regrets the removal to
 Massachusetts of Grace Monahan, charter member, and a
 teacher, pianist and accompanist of ability.
 Montreal, Can. (See letter on another page.)
 Plattsburgh, N. Y.—Clinton County's Sixth Annual
 May Music Festival took place in the auditorium of the New
 High School from May 18 to 23. It was given under the
 auspices of the executive board of the May Music Festival
 Association, Charles F. Hudson, conductor; Frederick C.
 Hudson, associate conductor. The principal works of the
 Festival were the renditions of Schubert's Unfinished Sym-
 phony by the Plattsburgh Symphony Orchestra, and Haydn's
 Creation, given by the May Festival Chorus. The following
 soloists did excellent work in making the oratorio a success:
 Arvida Valdane, soprano; Frank Slater, tenor, and Edwin
 Swain, baritone.
 The first concert was given by the junior orchestras,
 assisted by Violet B. Durkee, pianist; Wallace Rooney,
 Anna Goldman and Lee Snow, violinists, Frederick C.
 Hudson conducting.
 On May 19 a pupils' recital was given. In the evening
 Charles F. Hudson led his symphony orchestra through an
 excellent program, assisted by Erna Slack, soprano. The
 soloists were Marguerite Dumas, piano; Francis Sprague,
 flute; Elaine Barber and Marjorie Brown, clarinetists.
 Concerts by local artists and students made up the events
 of May 20 and May 21. Haydn's Creation, with the three
 New York soloists, was an important contribution to the
 Festival offerings on May 22; while the following afternoon,
 Miss Valdane and Mr. Swain gave a joint recital, accom-
 panied by Evadna Lapham. This event was a satisfactory
 conclusion to the splendid Festival.
 T.

Portland, Ore. (See Music on the Pacific Slope.)
 Providence, R. I.—Agnes Contanche Burke, contralto,
 assisted by Joan Parsons, soprano, pupils of Harriot Eudora
 Barrows, were heard in song recital in the Plantation Club
 on April 30, there being a large audience in attendance. Mrs.
 Burke possesses a pleasing voice of wide range which she
 uses well. Mrs. Parsons' soprano, of unusual purity, was
 displayed with telling effect. Beatrice Warden Roberts was
 their accompanist.
 The last of the Hayward-Dalton musicales took place,
 May 3, at Mrs. Dalton's home. Francis Paul Velucci, pianist,
 played with brilliant interpretative ability, revealing a
 delicacy of touch and variety of tone that was delightful.
 The Nevin Trio—Mary Cullen, pianist; Louis Hill, violin,
 and Nina Woodbury, cellist—was heard to advantage. Miss
 Woodbury's cello solos, played with refinement and excel-
 lent taste, added to the pleasure of the musicale.
 Presidents' Day was observed by the Chopin Club, of
 which Mrs. Edgar J. Lowmes is president, on April 30 with

a luncheon at the Providence-Biltmore Hotel, followed by a
 musicale in the ballroom. Much interest was shown in the
 appearance of Rita Breault, who recently won the piano
 contest, in the New England district, for American trained
 artists and who will represent this district at the national
 biennial contest to be held by the Federation of Music Clubs
 at Portland, Ore. Miss Breault is eighteen years old and
 her brilliant playing and musical understanding is astound-
 ing in so young an artist. The song cycle, In a Persian
 Garden, by Liza Lehmann, was splendidly rendered by
 Geneva Jefferts Chapman, soprano; Claudia Rhea Fournier,
 contralto; Willard Anson, tenor, and Harry Hughes,
 baritone.

On May 6, in the Providence Plantations Club, a joint
 recital was given by Ivy Hustler Whitehead, soprano; and
 Marion Evans, contralto, Florence Austin Littlefield acting
 as accompanist. Mrs. Whitehead, lyric soprano, sang with
 intelligence and ease. Miss Evans rendered her numbers
 with rare charm, giving each a fine interpretation.
 An interesting chamber concert was given in Churchill
 House, May 8, by the Joslin-Moulton-Smith trio, assisted
 by Orlando Simonetti, clarinet, and Domenico Lascone,
 flute.

The Boston Grand Opera Company opened at the Provi-
 dence Opera House with Aida, Clara Jacobo in the title
 role; Agnes Robinson as Amneris, and Anthony Bonini as
 Radames. The production was a creditable one, the scenery
 adequate and the chorus well balanced. The following after-
 noon Tina Paggi, coloratura soprano, heard here earlier in
 the season with the San Carlo Company, made an excellent
 impression by her fine singing and splendid acting in Lucia di
 Lammermoor. G. Barsotti, lyric tenor, was admirable as Sir
 Edgar. Norma was the closing opera, with L. Tomarchio,
 Clara Jacobo, Agnes Robinson, Hazel Price and G. Curci
 in the cast. Both Miss Jacobo and Miss Robinson portrayed
 their roles with understanding and dramatic effect and Mr.
 Tomarchio sang and acted with spirit. The orchestra was
 unusually good and the success of the performance was
 largely due to the able conducting of Alberto Baccolini, the
 talented director.

May 4 to 10 was observed with concerts every evening
 in honor of Music Week. The entire program was under the
 auspices of the Rhode Island Federation of Music Clubs,
 of which Marion L. Misch is president, and much credit is
 due this organization for its efforts. Monday opened with
 an international evening at Sayles Memorial Hall, Brown
 University. Nearly all the countries were represented with
 music of their nationalities. Tuesday, at the same hall,
 composers' evening was observed. Over ten composers of
 this city were represented. Special mention should be made
 of Oscar Lozzi, pianist, whose concert etude was far above
 (Continued on page 49)

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MUSIC ON THE PACIFIC SLOPE

LOS ANGELES ENJOYS THE
LITTLE SYMPHONY CONCERTS

Activities of Local Organizations—Other News

LOS ANGELES, CAL.—On April 25, Adolf Tandler, composer and conductor, formally introduced to the public his Little Symphony Orchestra in a delightful program in the Biltmore ballroom. This organization consists of thirty players, each a soloist selected from the Philharmonic Orchestra and the profession at large. The plan of Conductor Tandler is to produce the works of great musicians as they are written without the adaptation necessary for the large orchestras. The response of the public was pleasingly large.

The first concert's program consisted of the Sibelius suite, Pelleas and Melisande; Strauss' serenade for the woodwinds; and Tandler's Spirit of Friendship, dedicated to the late Dr. Norman Bridges.

The program for the last concert consisted of the Mozart Night Music; the Korngold Snow Maiden and Grainger's Colonial Song, arranged for orchestra and two voices, Kittie Short, soprano, and Charles King, tenor, being the singers.

LOS ANGELES ORGANIZATIONS ACTIVE.

The closing program of the Los Angeles Chamber of Music Society was given by the Chamber Music Society of San Francisco in the music room of the Biltmore, May 1. This organization is one of the finest of the many that have appeared in Los Angeles this season.

The Los Angeles Trio—May MacDonald Hope, pianist; Sylvain Noack, violinist, and Ilya Bronson, cellist—played at the Elbell Club Auditorium, April 30, to a large audience. The chief event was the premier of Arthur Kay's trio in D major, Tempi Passati, which proved a truly musical composition.

The Los Angeles String Quartet closed its season, April 29, with a program at Chickering Hall. The quartet, composed of musicians of the highest musical ideals, has made a strong place for itself. The members are Albert Angermayer and Hans Wippler, first and second violins; Alard de Ridder, viola, and Julius Herner, cello.

The Los Angeles Oratorio Society, under John Smallman, gave a fine program, with Alice Gentile as soloist, at the Philharmonic Auditorium on April 27.

Ben Whitman and Helena Lewyn, pianists, gave a program for the Los Angeles Music School Settlement, April 29.

NOTES

The Huntington Trio—Grace Childs Huntington, soprano; Olive Shurlock, violinist, and David Wright, pianist—gave a noon hour recital before the Business Women's Club at their luncheon, May 1.

The pupils of Lily Link-Braman gave a piano recital, May 2, at the Walker Auditorium.

May 12 the recently installed organ at the Hollywood High School was dedicated, Warren D. Allen, of Stanford University, giving a satisfactorily chosen program composed largely of works by Los Angeles composers.

Edith Knox, young Los Angeles pianist, recently won a scholarship entitling her to free study under Joseph Lhevinne, who is on the faculty of the California Master School of Musical Arts. She is a pupil of Olga Steeb.

Helen Stanley spent a few hours in Los Angeles with friends on her way from San Francisco to New York.

The voice pupils of Frederick Huttman were heard by a large audience, May 9. This was Mr. Huttman's first local pupils' recital and was an unqualified success, his students singing with smoothness and beauty of tone that showed fine training.

The advanced pupils of Dr. Alexis Kall played May 10 at the Philharmonic. This was the third annual recital and his students were greeted by a large audience.

Although handicapped by injuries received in an automobile accident last week, Mme. Spottle is still busy rehearsing club chorals and also busy with the work of the Musical Arts Studio of which she is the head.

The Hollywood Writers' Club presented the Zoellner Quartet in the club auditorium recently.

The Topping-Brown Studios announce the professional engagement of a number of their pupils recently.

The Egan School gave a minstrel show which was such a success that they were called upon to repeat it May 10.

Mrs. Carl Admire, organist, was recently added to the faculty of the Davis Musical College.

Louise Spaulding, danseuse, presented a Spanish dance for the Free Lance Art Club at the MacDowell Club, May 3.

Mildred G. Haines presented her advanced piano pupil, Robert Rutherford, in recital May 10.

The Marta Oatman School presented the children's class in a playlet at their theater on May 10.

The pupils of the Ethel Abbott Dancing School gave a May Festival in their auditorium May 1.

The Dewey and Eder Schools of Dancing have been consolidated and will hereafter be found at 520 South Broadway.

The Hollywood Bowl management announces the engagement of Sir Henry Wood, conductor of England, and the dynamic Ethel Leginska, both of whom will be guest conductors for one week each during the Hollywood Bowl season this summer.

Dr. Alexis Kall lectured before the Russian Art Club, May 6, on the life and works of Tchaikowsky.

Ethel Buchanan, violinist, was presented in recital by Joseph Zoellner, Sr., at Chickering Hall, May 13.

Felix Salmond opened his cello masterclasses, June 1.

Grace Whistler and her pupil, Lois Chambers, gave a program at Coronado Beach, May 10.

May 6 the pupils of Joseph Zoellner, Sr., gave an artistic program at the Conservatory Recital Hall.

Mary Dorothy Lieb gave a charming piano program at St. Mary's Academy, May 3.

Prof. Marquis Ellis announces that his pupil, Frances Hanson, has been engaged to play for the West Coast Theaters system, beginning at the Warfield Theater in San Francisco.

The Los Angeles Opera and Fine Arts Club met at the Catholic Women's Club, May 11, with Anna Ruzena Spottle in charge of the program.

The Civic Opera season managers show a large advance ticket sale and plans are in progress for a larger and more elaborate series of productions than last year.

Francis White, soprano, aged fifteen, pupil of her mother, Phoebe Ara White, was soloist before the American College Salon, which met at the Biltmore, May 11.

Zadah Guerin, pianist, assisted by Jeannette Daudet, presented a program at the Three Arts Club, May 10.

The chorus of the Los Angeles Civic Opera Company is busy with rehearsals under William Tyroler.

Sudents from as far east as Buffalo registered for the Graveyard master class which opened June 1.

Alfred Mirovitch, pianist, returned recently from a tour in Mexico.

May 6 a recital was given in Bovard Auditorium under the auspices of the Los Angeles Alumnae chapter of Mu Phi Epsilon and the active chapter by Edna Gunnar Peterson and Carlotta Comer Wagner, assisted by Marjorie Dodge, soprano.

America's Bird Whistling Chorus, under the direction of Agnes Woodward, whistled at the Temple Baptist Church on May 3. This chorus is a unique organization which is very popular, consisting of thirty women whistlers.

Charles Wakefield Cadman and the Princess Tsianina are home from a five months' tour.

The University of California Southern Branch announces a summer school of music from June 27 to August 8.

The Y. M. C. A. Glee Club gave a program at the Wilshire Congregational Church, May 3.

May 7 the Wilshire Community Orchestra gave a program in the Wilshire M. E. Church, under the baton of Dr. Floyd E. Hogeboom, assisted by Laura Griffing, violinist, and Leslie McCormick, baritone.

Roy Harris, young Los Angeles composer, has won the MacDowell fellowship and will leave shortly for the MacDowell Colony at Petersborough. He is a pupil of Arthur Farwell and Modest Altschuler.

The young people of the Chinese Congregational Church gave a "Reciprocity Concert" to which the public was invited.

The participants were Rose Mary Chew, prima donna; George Wong, Chinese baritone; Miss Kyo, Japanese soprano; the Chinese Male Quartet of the University of Southern California and the Chinese Congregational Church Choir. Ida Lem was pianist. A quaint touch was oriental and occidental music on native Chinese instruments by the

Chinese Orchestra. The program was not only interesting but musically worthy.

The Ship Cafe Orchestra of the Venice Pier, conducted by Walter Lyons, gave a concert in Ward 10 in the Sawtelle Home for Disabled Veterans which was received with such enthusiasm by the inmates that he will extend the entertainment to all branches of the institution.

Mrs. J. J. Carter and her secretary, Marjorie Bowen, have left for the East, where Mrs. Carter will address the civic and musical organizations in behalf of the Bowl summer concerts and the Pilgrimage Play.

Alice Harrison Schroeder, organist, gave a scholarly and artistic organ program at the Eagle Rock Congregational Church, April 26.

B. L. H.

Schnitzer with Chamber Music Society

Germaine Schnitzer appeared recently as guest artist with the San Francisco Chamber Music Society and won enthusiastic praise from the audience, also many tributes from the press. The critic of the San Francisco Chronicle stated: "When the French pianist visited us a year ago for the first time it was to disclose power and brilliancy as soloist with the symphony orchestra. This time she adapted her dynamics and tonal skill to the dimensions of chamber music with an effectiveness that increased one's admiration for her distinguished talent."

Gustlin on Pacific Coast

Clarence Gustlin, whose Inter-Recitals of American Opera have been a unique feature of the past music season, began his late spring tour of the Pacific Coast at Los Angeles on May 13. Then he traveled northwards, giving recitals enroute, arriving in Portland in time to precede the performance of The Echo at the Federation Biennial with two lecture recitals on the opera. From Oregon, Mr. Gustlin will continue northward to untried musical territory—Alaska.

Patton's Musicianship Demonstrated

Fred Patton's versatile musicianship was well illustrated by an occurrence at the recent Cincinnati Music Festival. Despite a schedule full of rehearsals and performances the popular baritone found time to learn the entire third act of Tannhäuser, which he was requested to sing after his arrival, the original plans for this role having to be changed at the last moment. He received much applause for his spirited rendering of the famous Evening Star aria.

Middleton Sings in Los Angeles

Arthur Middleton was scheduled to appear in recital in Los Angeles on May 24. With Paul Althouse, the popular baritone sailed from San Francisco on May 26 for a long series of joint recitals in the Antipodes. The coast and Far Western States will monopolize the singers' time for some time after their return in the fall, and they will not be heard in the East before January 1, 1926.

Guy Maier on Coast

Guy Maier has been filling a two weeks' engagement on the Pacific coast at the University of California in Berkeley. He was scheduled to give six lectures on the fundamentals of interpretation in addition to concerts for young people at the University of California in San Francisco, in Stockton and in Oakland. Upon his return East he will go with his family to Fall River, where he will enjoy a well deserved vacation.

Douthat Resigns from Haensel & Jones

Milton Douthat, who has been handling the press work for the Haensel & Jones office for some time past, has severed his connection with the firm to make a prolonged stay in Europe. He sailed on the Majestic, May 23, and will return in the fall.

Edna Bishop Daniel in New Studio

Edna Bishop Daniel has opened an attractive new studio at 1342 New York Avenue, Washington, D. C. Mrs. Daniel is one of the National Capital's busy teachers; during the past season her vocal theory classes have aroused special interest.

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Curtis Institute of Music Notes

An original sonata for piano and viola, written by George F. Boyle, of the piano faculty of the Curtis Institute of Music, Philadelphia, featured the fourteenth recital given in the concert room of the conservatory department building on May 6. The recital, which was the final one of the season, was given jointly by Mr. Boyle and Frank Gittelson, of the violin faculty. The composition was spoken of by local music critics as a welcome addition to the very limited literature of sonatas for viola and piano and as leaning towards the classical form rather than the extreme modern.

The series of students' recitals came to a close on May 16, when the sixteenth recital featured ensemble playing by pupils of Horace Britt.

The fourteenth students' recital was given by pupils of Michael Press of the violin faculty.

Marcella Sembrich, head of the voice department, arranged the program for the fifteenth students' recital given by her pupils. The demand for seats was so great that tickets had to be issued, and the concert room was filled to its capacity. The pupils who gave the program included Virginia Gardiner, Toledo, Ohio; Florence Kingsland, Hadonfield, N. J.; Carolyn Allingham, New York City; Rosa Kaplan, Philadelphia; Ethel Righter Wilson, Lansdowne; Elsa Meiskey, Lancaster, and Louise Lerch, Allentown, Pa.

Dr. Thaddeus Rich, associate conductor and concertmaster of the Philadelphia Orchestra, who will be assistant to Leopold Stokowski, conductor of the Philadelphia Orchestra, head of the orchestral training department of the Institute for 1925-1926, was the soloist at the annual concert of the United Singers of Philadelphia, composed of some eighteen German singing organizations.

Louisa Knowlton of Boston, who holds the Curtis Institute of Music cello scholarship, assisted at the second annual spring concert of the Germantown Choral Society.

Edith Frantz Mills, pupil of Mme. Charles Cahier, who teaches special master classes in the vocal department, appeared in recital at Annville, Pa.

The course in comparative arts, which was inaugurated early in December as part of the academic requirements of music students at the Institute, where a cultural background is deemed an essential part of musical education, came to a close on May 25. More than forty lectures were given, beginning with the period of the Ancient Greeks, by educators from the University of Pennsylvania, Princeton, Yale, Columbia and others. A summary of the grounds covered in the course was made in the final lecture given by Alfred Martin, of the Ethical Culture Society, New York.

Grace H. Spofford, dean of the Institute, has returned to her desk after a protracted illness. She will sail for Europe on June 27, spending the entire summer abroad.

N. Lindsay Norden Directs Choral Society

The Reading Choral Society, of which N. Lindsay Norden is the conductor, gave the final concert of the season on May 21 in the Strand Theater, Reading, Pa. As usual, the chorus had the assistance of a large portion of the Philadelphia



Photo by Ye Colonial Studio
N. LINDSAY NORDEN.

Orchestra. The program was made up entirely of works by Victor Herbert, this being a Victor Herbert Memorial Concert. The chorus sang The Captive, The Call to Freedom and The Italian Street Song, and Mr. Norden conducted the Irish Rhapsody for orchestra. The chorus numbers about 250 voices, and Mr. Norden has his forces well under control at all times, the singers responding readily to his every wish. The voices are well balanced, there is a fine volume of tone, and under Mr. Norden's efficient direction there was pleasing variety of nuance.

The soloists were May Ebrey Hotz, soprano, and Henry Querau, bass, both of whom were well received for the fine art revealed. In addition to appearing as soloist with the chorus, Mrs. Hotz was heard in a solo, A Perfect Day, from the opera Madeleine. She displayed a voice of beautiful quality, well trained, and her interpretations were excellent.

This concert, because of its unique character, drew an



GLADYS SWARTHOUT,
youngest member of the Chicago Civic Opera Company, who sang Nancy in Martha with great success at the North Shore Festival on May 30. (Lewis Smith photo.)

unusually large audience, which left the theater with the impression that this was one of the most successful concerts in the history of the Reading Choral Society.

Mabel Empie in Concert

At a concert in the Wanamaker Auditorium, on May 13, Mabel Empie, soprano, was one of the principal attractions. She sang two groups of songs, one of the most popular numbers appearing in the last group, My Desire, by Charles Wakefield Cadman, a beautiful number which is attracting considerable attention throughout the country.

Flammer Takes Over Luckhardt & Belder

Harold Flammer, Inc., announces that it has purchased the catalogue, good will, and entire business of the long established and internationally known firm of Luckhardt & Belder, music publishers. Mr. Flammer has just established himself in spacious quarters in the new Steinway Hall. This consolidation should prove most valuable to musicians.

PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Tuesday Musical Club—\$500 for musical pageant, open to all American citizens. Manuscripts should be sent with motto outside and full name in sealed envelope. For further particulars address Mrs. Clara Duggan Madison, 207 Richmond Avenue, San Antonio, Texas.

Andalusia Summer School of Music scholarships—two in piano and one in voice, violin and organ, for the session June 10 to August 5. Address Mrs. T. F. Plummer, Manager, Andalusia, Alabama.

National Association of Harpists—Free scholarships. Teachers or parents of talented young harpists are requested to send all particulars to the Executive Committee of the National Association of Harpists, Inc., 315 West 79th Street, New York City.

Saenger Summer School in Chicago—Two scholarships in voice; also for opera class (5). Apply Oscar Saenger Vocal Studios, 6 East 81st Street, New York City.

Bush Conservatory—Scholarships in piano (8), voice (8), violin (4) and public school music (1). Apply Bush Conservatory, Chicago, Ill.

Juilliard Musical Foundation—100 fellowships of \$1,000 tuition value each, in voice, piano, violin, cello and composition. Competitors must be American citizens, sixteen to thirty years. Examinations held at Foundation headquarters, 49 East 56th Street, New York City, from June 15 to June 18 and September 28 to October 3. Address foundation at above address for application blank.

Swift and Co. Male Chorus—\$100 for best setting of Milton's poem, Blest Pair of Sirens, open to United States residents, for chorus of men's voices with baritone solo and piano and organ accompaniment. Composition submitted in sealed envelope with fictitious name on outside before July 15 to D. A. Clippinger, 617 Kimball Bldg., Chicago, Ill.

Ojai Valley Music Festival Offers \$1,000 Prize

The Ojai Valley Music Festival announces for 1926 a competition inaugurated by Mrs. F. S. Coolidge and Frank J. Frost to stimulate the composition of chamber music. It offers a prize of \$1,000 to the composer of the best string quartet for two violins, viola and cello submitted to a jury, the names of whose members will be announced later. The prize winning composition will have its initial performance at the Ojai Valley Festival of Chamber Music to be held in April, 1926, at Ojai Valley, Cal. The special conditions governing this contest are as follows:

The contest will be open from now until March 1, 1926. All manuscripts arriving later will be returned as ineligible, as will also those not complying with the conditions stipulated in this announcement.

Only compositions which are not published and have not been performed in public, either in part or their entirety, will be accepted. No composition which has already won a prize will be accepted. Transcriptions or adaptations will not be eligible.

The winner of the prize is to grant to Mrs. Coolidge or Mr. Frost the sole control of the rights of performance (public or private) of the prize winning composition, during a period of six months from the date of the award of the prize, and transfers to Mr. Frost from that date the ownership of the original manuscript thereof. This stipulation refers in no way to the copyright, but to the manuscript as a souvenir.

All manuscripts (score and separate parts) must be sent anonymously, and marked with a nom de plume or chiffré. A sealed envelope with the nome de plume or chiffré on the outside, and containing name and address of the composer, must be enclosed. Any distinguishing marks of identity will be concealed from the jury. The names of the participants in this competition (except that of the prize winner) will not be revealed to anyone, save with the special consent of the composer.

No award will be made in case the jury should decide that none of the submitted works is worthy of the prize.

All music will be returned at the expense of the sender, and no responsibility is taken for manuscripts lost in transit. Manuscripts not claimed within one year after the date of the award of the prize will be destroyed.

The compositions must be sent to: Frank J. Frost, Ojai P. O., Ojai Valley, California.

Seagle Ready for Summer Session

Oscar Seagle, looking fit as could be for the busy season of teaching which is before him this summer, dropped into the MUSICAL COURIER office last week, just back from the concert trip which he has been making through the Southwest. He gave recitals at Salina, Kansas; at the State Normal School in Stillwater, Okla., and in half a dozen or more Texas cities, including Houston, Ft. Worth, Dallas, Galveston, Amarillo, Denton and Nacogdoches, said to be the oldest town in the state. The Amarillo appearance was at the festival, and the evening before Seagle's recital one was given by another distinguished artist-pupil of Jean De Reszke, May Peterson. The recitals were an unbroken series of successes for the baritone, who is a special favorite in that part of the country.

The Seagle Colony opened its annual session at Schroon Lake on June 1. Already eighty-five pupils are booked for the season and the number will be much larger before the summer is over. With the new accommodations at the Colony, electric lighting in the dormitories and new hot water apparatus installed for the baths, it will be a more comfortable and homelike place than ever. A summer spent in study there is a delightful experience, for in between lessons and study hours there is an opportunity for every sort of outdoor recreation. Mr. Seagle, besides his own private lessons, will give, as usual, two class lessons each week in which he explains and demonstrates vocalism and interpretation. All the members of the Colony are invited to these lessons without extra charge.

Elizabeth Gutman Returning from Europe

Elizabeth Gutman, American soprano, who has won success in Europe this spring, had a reception and dinner given in her honor by Van Deman, the head of the American Excavations at Rome. The singer was also entertained at an elaborate tea given in her honor by Mme. Nathan, the wife of the noted Mayor of Rome who held that office for some twenty years until his death this past year. Miss Gutman will return to America some time this month.

Harry Colin Thorpe Pupils in Demand

Ida St. John Evans, soprano, and William J. Robb, Jr., baritone, artist-pupils of Harry Colin Thorpe, were soloists at the recent missionary convention held in New Rochelle, N. Y., at the First Presbyterian Church. Both these young singers are meeting with success wherever they appear.

Mr. Robb has been chosen as soloist and precentor at the Dutch Reformed Church, West Centre branch of Bronxville, N. Y.

An All-American Program of Chamber Music

The New York String Quartet is including in its "active" repertory for next season two prize-winning quartets. The composers are Sandor Harmati and Samuel Gardner. The quartet also contemplates an all-American program of chamber music in the course of next season.

The Bammans Move to Meadow-Manse

Catharine A. Bammann, manager, and her household, consisting of her sister, Norma, Pukkie, the pup, and Petah,

the cat, followed their lares and penates and took up permanent headquarters in the old family home, Meadow-Manse, at Plainfield, N. J., which during the past months has been undergoing a thorough overhauling. Miss Bammann is commuting to her office, which remains as heretofore at 53 West Thirty-ninth Street.

Houston Praises Vichnin and Margulies

Following Edmond Vichnin's recent piano recital in Houston, Tex., under the auspices of the Girls' Musical Club, the



EDMOND VICHNIN.

following telegram was received by Adele Margulies, his teacher:

Miss Adele Margulies,
58 West 57th St., New York City.

Vichnin concert unqualified success. Audience carried away with enthusiasm. Clamoring for return engagement. His Liszt playing unsurpassed in opinion of best critics here. All honor to his teacher.
(Signed) GIRLS' MUSICAL CLUB.

Houston, Tex.

Herma Menth Busy

Herma Menth was busy during the week of April 20 playing in Baltimore. On Monday she appeared before the Catholic Daughters of America; Tuesday, at St. Ann's Church Hall, under the auspices of the Holy Name Society; Wednesday, at the home of Judge W. Stuart Symington; Friday she gave a recital at the Clifton Park High School before a capacity audience, and on Sunday she played before the Bankers' Club. The first week in May Miss Menth

appeared in recital in Philadelphia before the Women's Matinee Music Club, at Gimbel's Auditorium, and at some private affairs. During the week of May 17 she was booked for engagements in Buffalo, N. Y.

Bonellis in Italian Opera

Richard Bonelli, young American baritone of La Scala, Milan, and his wife, Pauline Cornelys, soprano, have just completed a successful operatic tour through Germany with a company made up of Italian and American singers, appearing in Italian repertory. Mr. Bonelli sang twenty-three performances and Miss Cornelys seven, and at the end of the tour they went to Paris for a rest. Their future plans are not yet definitely determined upon.

Joyce Bannerman Concludes Season

Joyce Bannerman, American soprano, concluded her first American concert season in Indianapolis on April 20. During 1924-25 she sang in Cleveland, Conneaut and Erie, gave a successful debut recital in New York, and sang in a number of New Jersey and Pennsylvania towns. Miss Bannerman is booked for several reengagements next season. She will give a recital in Boston early in the fall.

Mordkin Opens School Here

The latest Russian artist to select America for a permanent home is Mikhail Mordkin, celebrated dancer, who has just established an International School of the Dance in New York. The School is under the management of Simeon Gest, brother of Morris Gest, theatrical manager.

Haensel in Germany

Fitzhugh W. Haensel, of the managerial firm of Haensel & Jones, is now in Germany. Portugal, Spain, France, England, Australia, Poland and Sweden will also be visited by Mr. Haensel, who has various negotiations under way for his artists in the countries mentioned.

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Anastasha Rabinoff's Success

During her short but very successful career, Anastasha Rabinoff, young and gifted soprano, has been accorded such appreciation as may well be the envy of many a veteran artist. Although when a little girl Miss Rabinoff was known to possess a voice of excellent quality and has sung ever since she was quite young, her appearance on the musical horizon as a professional concert singer dates back only one year. During this brief period she has established for herself a reputation as a singer of a high order.

Miss Rabinoff's debut in the professional field was made last June, when her tutor, Bella Gorsky, prominent opera singer and coach, presented her in recital at the Unitarian Auditorium in Minneapolis, Minn. A large and enthusiastic audience accorded her a most cordial reception and the press lavished much praise on the singer, commenting on her vocal ability, splendid voice and unusually wide range. The recital resulted in many lucrative engagements.

Later, when Mme. Gorsky was persuaded to settle in Chicago, Miss Rabinoff went with her and has since been



ANASTASHA RABINOFF.

making her home with her teacher. In November, the late and noted Chicago impresario, F. Wight Neumann, presented the artist in recital before a capacity audience at the Studebaker Theater. Here again she scored a decided success and was acclaimed by the critics. This recital also brought her many important engagements, which have kept her busy all winter and spring. Some of these were at Minneapolis, St. Paul, Duluth and Virginia (Minn.) Terre Haute (Ind.) and other cities, and included a number of re-engagements and engagements with symphony orchestras.

During his recent visit to Chicago, Fortune Gallo, impresario of the San Carlo Company heard Miss Rabinoff and immediately offered to present her with his company in important roles. Arrangements are now being completed for her appearance with the Gallo forces in the fall.

There is no doubt that this young artist has fully earned her success. She possesses a voice of much beauty and wide range, which evinces masterly training and perfect control and which she uses intelligently and with understanding. Aside from this she has youth, comeliness, an engaging stage presence, is a fine musician, well cultured, and is able to sing with equal facility in Italian, German, Russian, French, Hebrew and English.

Miss Rabinoff is a native of Russia, where her father was an influential merchant and attained some distinction as a non-professional cantor. Born in a musical center, she received her early musical education in Europe when but very young. When she first came to America the young singer continued her musical studies with distinguished voice teachers in New York. Later, when Mme. Gorsky came to America, Miss Rabinoff immediately began coaching with her for opera. It is to American teachers, and particularly to Mme. Gorsky, that Miss Rabinoff credits her success.

After completing several western engagements, Miss Rabinoff will leave for New York, where she will visit with relatives and friends for a month. These engagements included: May 19, Congress Hotel, Chicago, auspices of the Home Club; May 27, Kimball Building, Chicago, under Mme. Gorsky's auspices; June 1, Women's League United Synagogues at Congress Hotel, Chicago; June 2, Virginia (Minn.), under the direction of Mrs. Benjamin Milavetz and with the Hadassah Club.

Weekly Recitals at La Forge-Berumen Studios

Frank La Forge and Ernesto Berumen will give a series of weekly recitals at their New York studios during June, July and August, starting on Thursday evening, June 4. Singers, pianists and accompanists will appear, and Mr. Berumen will present twelve of his best pupils at these recitals.

Beatrice Byrd, pupil of Frank La Forge, has been engaged by the Chapin School as official accompanist. She also will be connected with the Greenwich Village Children's Theater for the coming season.

On May 12 Frank La Forge accompanied Lawrence Tibbett in his recital at Allentown, Pa., under the auspices of the Salem Chancel Choir.

Institute for the Blind Dedicated

On the afternoon of May 26 the new buildings of the New York Institute for the Education of the Blind, on Pelham Parkway at Williamsbridge Road, were dedicated with imposing ceremonies. A new concert overture composed especially for this occasion was played by F. H. Tschudi, a chorus of pupils sang the Gloria from Mozart's

Twelfth Mass, and there were addresses by the Right Reverend Herbert Shipman, D.D., Paul Tuckerman and the Hon. Frank P. Graves, president of the University of the State of New York.

Too much praise cannot be given the work that is being done at this Institute for the Blind. Education is given along all useful lines, and music takes a large place in the students' activities. Many of them have become efficient musicians.

The removal to the new buildings is an advantage in every way. The old buildings at Thirty-fourth street and Ninth avenue had outworn their usefulness, and the change to larger, airier and quieter quarters will be beneficial to students and teachers alike.

Potter Pupil Successful

Marian Cargen, contralto, product of the Marguerite Potter Studios, Carnegie Hall, recently made a name for herself in a benefit revival of The Mikado, which ran for three nights. A voice of beautiful quality, under perfect control, was backed by splendid histrionic ability. Not long ago she was chosen from forty applicants as soloist at an important Brooklyn church. Miss Cargen has filled several concert dates this season, including one at Aeolian Hall, and will be heard in Europe during the summer.

Summer Class for Witherspoon's Assistant

Edith W. Griffing, who has been associated with Herbert Witherspoon for more than ten years as assistant teacher, will conduct a summer class in singing until August 1 at the Herbert Witherspoon Studios, New York City. This will be of especial interest to a great many of Miss Griffing's pupils who are desirous of doing some extra work with her during the summer months.

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Samoiloff Busy at San Francisco Master School

Lazar S. Samoiloff, New York vocal pedagogue, is now in California directing the Master School of Musical Arts of California, which has its headquarters in San Francisco and a branch in Los Angeles. The Master School opened April 27 and will continue until August 29, presenting twelve artist-teachers during that period.

Mr. Samoiloff stopped in New Orleans, Dallas and Fort Worth en route West to deliver informal talks and meet prospective students. After a few days in Los Angeles he arrived in San Francisco, where a large reception had been arranged in his honor at the Fairmont Hotel on April 22. Mr. Samoiloff is a great favorite in San Francisco and over 400 people attended the affair. A number of prominent Eastern artists who were on concert tours in California were also present, among them being Tito Schipa (with Mrs. Schipa), Helen Stanley, Mme. Charles Cahier, Rudolf Laubenthal and Alexander Kipnis. Alfred Hertz, director of the San Francisco Symphony Orchestra, and Gaetano Merola, director of the San Francisco Opera Association, were likewise present. Altogether there was a brilliant gathering of music lovers and musicians. Tea was served out of doors on the terrace, overlooking the city and bay. The Master School is to be housed on this floor of the Fairmont Hotel, and it would be hard to find a more ideal location for its activities.

Official news from Alice Seckels, manager of the Master School, states that all of Mr. Samoiloff's time has been taken. Josef Lhevinne opened his class on May 11, and the other distinguished teachers were scheduled to arrive within the next few weeks, these being Cesar Thomson, Sigismund Stojowski, Samuel Gardner, Felix Salmond, Andreas de Segura, Emil J. Polak and Annie Louise David. W. J. Henderson opened his series of six lectures at the Master School on May 25. Enrollments from all parts of the United States have been exceptionally large so that the success of this new enterprise promises to be greater even than that dreamed of by its endower, Alice Campbell Macfarlane.

Yost Wins Praise in Pittsburgh

Gaylord Yost, violinist, appeared recently in joint recital with Ada Tchirkow, soprano, at Carnegie Music Hall, Pittsburgh. Mr. Yost played the Cesar Franck sonata and numbers by Glazounoff-Dushkin, Cyril Scott, Juan Manen, Bach-Principe, Albert Spalding and Sarasate. The critic of the Pittsburgh Press said that "In Gaylord Yost Pittsburgh has a fiddler whose work is always in the grand manner: masterly bowing, intelligent readings, a wealth of technique and an admirable artist. His playing of the Franck sonata held moments of great beauty." The critic of the Pittsburgh Post stated that "Gaylord Yost evoked a lovely singing tone. We have heard him before, and many times, but never to better advantage than last night. There was a refinement and elegance of phrase that was most alluring, furthermore he never labored the bow merely to evoke a fortissimo. In the Franck sonata there was a

charming suavity." And from the Gazette Times the following: "The program opened with Cesar Franck's great sonata, in our opinion the supreme masterpiece of violin literature, and this was played with exceptional nobility and understanding by Gaylord Yost. Not, indeed, since a memorable reading of this composition by Thibaud some ten years ago has the writer heard so altogether satisfying a performance. Mr. Yost played last night altogether better than the writer has ever heard him."

Mme. Liszniewska's Summer Classes

A letter from Mme. Marguerite Liszniewska states her pleasure in returning to California this summer. She will open her piano classes for teachers and advanced students on June 22, with headquarters at the Sorosis Hall, under the management of Alice Metcalf. Mme. Liszniewska, who was heard last summer at the Hollywood Bowl concerts, will play there again this year under the baton of Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, giving the Ysaye concerto which she presented during a tour with Ysaye when he was the immediate predecessor of Reiner in Cincinnati.

Especially noted for her beautiful tonal quality—a detail she emphasizes in her teaching—Mme. Liszniewska has drawn students from every part of the country to the Conservatory of Music in Cincinnati, where she is a member of the Master Faculty. She will give a recital in San Francisco, and her program will include works which have been instrumental in her international fame.

She will devote three days a week to students at Sorosis Hall and two days a week at the Dominican School of Music, San Rafael, where applications are now being received from various parts of Marin County. Los Angeles is also sending students from among those who heard Mme. Liszniewska last year. In April she held a master class demonstration and gave a recital before the convention of the Ohio State Music Teachers' Association in Columbus and was invited to give a similar program before the convention of the Minnesota music teachers in June, but that date conflicted with her California engagements.

Advantages at Stults' Summer School

Monica Graham and Walter Allen Stults, Chicago vocalists and teachers of voice will have their school of sing-



SOME OF THE GUESTS AT THE RECEPTION GIVEN FOR LAZAR S. SAMOILOFF on his arrival in San Francisco to direct the Master School of Musical Arts. (Gabriel Moulin photo.)

ing at Grand Lake (Col.) this summer, as heretofore.

Grand Lake is a beautiful village nestling in the heart of the Rockies at an elevation of 8300 feet. It is one of the few places in this country where the ambitious student of singing or the teacher wishing to combine vacation with study may do so at a wholly reasonable expense. Living accommodations are plentiful and good, and may be readily adapted to the individual purse. Hiking, riding, fishing, sight-seeing, dancing are among the enjoyments that make a stay at Grand Lake so diversified.

Mr. and Mrs. Stults charge for the entire course \$125, payable in advance. A very reasonable course, indeed, when one realizes that it includes twenty private half hour lessons between June 25 and July 28—two lessons weekly with Mr. Stults, devoted to a comprehensive study of tone and technique; two with Mrs. Stults and accompanist, devoted to interpretation and repertory; a weekly lecture class and round table given over to a discussion of the problems confronting both teachers and students of singing; a weekly solo class, where each student sings before the ensemble students, thus affording opportunity for regular appearances before an audience; a weekly hour of song by Mr. and Mrs. Stults, intended to familiarize students with the various schools of song literature by means of authoritative interpretations; daily drills under the personal direction of Mr. Stults in breathing exercises and other specially desired vocal calisthenics, and ample daily practice periods. Students desirous to enroll should address Walter Stults, Box 194, Evanston, Ill.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

The Capitol Theater is offering something unusually interesting this week. Roxy's Gang is appearing in a special number called Roxy's Gang in Montmartre. Another novelty is Il Trovatore done in oratorio form, five principals taking part, with a chorus of thirty.

On Sunday, May 17, Percy Grainger conducted two radio performances of his Irish tunes and I'm Seventeen Come Sunday, sung by Roxy's Gang and broadcasted from the Capitol Theater, New York City.

Fred Hamlin, publicity director of the Mark Strand Theater, has been ill for the past week, but latest reports are that he is improving rapidly and will soon be out of the hospital. Mr. Hamlin has lots of friends, who will be delighted to know that his illness was not serious.

Beginning this week the Rivoli will have its new cooling and ventilating system, just completed. It is said that the theater will be delightfully cool when the warm weather approaches. This is a new process which is quite modern in construction.

THE PICCADILLY

An elaborate Victor Herbert Memorial program was given at the Piccadilly last week. The program from beginning to end was composed of Herbert's music. The overture, Naughty Marietta, played by the orchestra under the direction of Fredric Fradkin, evoked much enthusiasm. Mr. Fradkin then took up his violin and rendered two other popular numbers, The Dream Melody and Kiss Me Again at which time the theater was in total darkness, save for a small light which was flashed on Mr. Fradkin. During this number a large portrait of Victor Herbert was disclosed on the stage, highly decorated with flowers and this made an attractive setting. Judging from the rounds and rounds of applause showered upon Mr. Fradkin the audience was thrilled and enjoyed his playing immensely. It must be added that the selections were given in truly Herbert fashion.

John Hammond, organist, played the composer's Parade of the Toys, blending his music with a unique stage setting of two large soldiers, with toys and animals flashed on a small screen in white silhouette form. This number, together with a lighter one, Punchinello, was played in good style and taste. Preceding the picture, The Price of Pleasure, starring Virginia Valli and Norman Kerry, the celebrated song, A Kiss In the Dark, was interpreted by Virginia Newbegin, soprano, and Frank Johnson, baritone, midst an effective garden scene and in colonial costume. Their voices harmonized delightfully and both were the recipients of much applause. The Piccadilly Pictorial and a Tabloid Presentation, comprising some interesting short subjects, completed the enjoyable program.

THE STRAND

On account of Decoration Day, the Strand Theater last week began its program with a special memorial prelude. The Mark Strand Symphony Orchestra, Carl Edouarde, conductor, and Kitty McLaughlin, soprano, accompanied by the Male Ensemble, provided the number; Miss McLaughlin, in robe of white, and the ensemble, in world war uniforms, were impressively grouped in tableau. Emily Day displayed a coloratura soprano voice of clarity and flexibility in her rendition of Herbert's Butterfly Waltz. She was followed with a fantastic Chinese dance by Mlle. Klemova, M. Daks and Bourman. Edward Albano and the Male Ensemble offered the Toreador Song from Carmen, and this familiar selection met with its usual appreciation. Particularly commendable was the vigor and tonal quality displayed by Mr. Albano's fine baritone in his solo aria.

The picture of the week was entitled Just a Woman, adapted from Eugene Walter's play of the same name, and a much distorted version it was. The Mark Strand Topical Review and a particularly funny comedy, What Price Goofey, completed the program.

THE RIALTO

Von Suppe's overture—Morning, Noon and Night in Vienna—with Mr. Riesenfeld conducting the orchestra was the opening number of the program at this theater last week, followed by Mr. Riesenfeld's own Classical Jazz. The other musical number was an aria from Forza del Destino, by tenor and baritone. A fascinating little dance number, entitled A Bit of Peter Pan, and interpreted by Vivian Day with grace and artistic poise, was a delightful feature. The picture was Any Woman, with Alice Terry, which held little interest for the audience. However, the comedy, Papa's Darling, at least afforded some hearty laughs.

THE RIVOLI

With the exception of a rather stupid Aesop Fable film, the program at the Rivoli, last week was of exceptional merit. First of all, Thomas Meighan in Old Home Week

was, as always, a stellar attraction. It is the kind of picture that will fill any theater, large city or country town, for the home sentiment is universal. The program began with an overture, selections from Faust. On Thursday evening, at the second performance Mr. Riesenfeld himself conducted. The divertissement was interesting and brought much applause. Dolores Farris has quite a following and her clever toe work invariably gets a round of applause when she appears. Betty Paulus, mezzo soprano, sang two numbers—I Pass By Your Window (Brahe), with which the singer took some liberties in tempi, but made up for it in the good quality of her voice, and Irving Berlin's Listening, which has been "plugged" in the large theaters until the audience has lost some of its enthusiasm, to judge by the applause on Thursday night. The Rivoli Ballet, consisting of four girls, danced a snappy jazz number, much to the delight of all, but it was undoubtedly Thomas Meighan who brought out the big crowd. The film was suggested by George Ade's story of the same name. It is showing at the Rialto this week.

THE CAPITOL

Of special interest at the Capitol last week was a musical melange of student life entitled Roxy's Gang in Vienna. The English translations were by Gitz Rice and Frank Moulan, and the student music was arranged by Dr. William Axt. The setting was the exterior of a Viennese Cafe, and when the curtain rose, and throughout the number, Roxy's Gang was in jovial mood. These popular artists were heard in about a dozen songs and dance numbers and were well received.

The orchestra, under the direction of David Mendoza, played as an overture Bizet's La Patrie. The orchestra at this theater probably is the largest in any motion picture house in the world, and patrons can count upon it that in whatever is played fine musicianship will be in evidence on the part of the orchestra men and the conductor.

In observance of Decoration Day, Delphine March sang feebly Rockwell's Gone to Their Rest. The Ballet Corps gave an exquisite interpretation of Von Vlon's Whispering Flowers. The lighting effects added to the enjoyment of this number.

The feature picture was Drusilla With a Million. This picture has a heart appeal if one views it in the light of entertainment and not from the point of view of happenings in actual life. Daisy Bell (On a Bicycle Built for Two) was a highly amusing Ko-Ko Song Car-tune. The Capitol Magazine also was enjoyed, with its wealth of news in pictures. An organ solo brought the program to a close.

Ruth Helen Davis Recites Beloved

After an absence of several years from New York, during which time she has been on the stage, being associated with Pauline Frederick in The Lady, Ruth Helen Davis gave a reception in the small ball room of the Plaza Hotel on May 2, at which she gathered many of her old friends and admirers around her. Ruth Helen Davis, or Mrs. Charles Harvey Archibald as she is known in married life, presented several interesting people, whose contributions to the afternoon's program, whether as representatives of the drama or music, were much enjoyed.

Martha Stanley, author of the great play success, My Son, and Edith Ellis, whose White Collars is attracting much attention, made short addresses, while Mrs. Henry Herbert, of the Pilgrimage Play in Hollywood, spoke on the effect of the Passion Play. Rhea Silberta, the young composer-pianist, played a delightful fantasia of her own, after which she accompanied Ruth Helen Davis in a dramatic reading of Miss Silberta's new song, Beloved, which was splendidly done. Maria Rosamond, dramatic soprano, was heard to advantage in an aria from Aida and Miss Silberta's The Theft, and she was warmly applauded for her artistic singing. Dancing and refreshments followed the program.

Charles Hackett Not to Sing at La Scala

Charles Hackett, American tenor, is now in Paris, where he expects to sing in several operatic performances with the Paul Longone Opera Company. He has been busy the last two months touring through Spain, France, Italy, Germany, England and Austria.

Mr. Hackett has had to refuse the La Scala invitation to sing some performances of Rigoletto in Milan on account of other engagements. He has also had to turn down, for the same reasons, an offer to sing at the Covent Garden opera season in London, Henry Higgins having come all the way from London to try to persuade him. The gala season in San Sebastiano in Spain also tried to get him to come there in August.

Mr. Hackett will be among the very first to return to America, as he is planning to come back to New York late in July to look after a place he bought on Long Island the day he sailed.

Sibyl Sammis MacDermid Presents George Knisely

Before an audience of many admirers, George Knisely sang a program of seventeen numbers at the Riverside Drive studio of Sibyl Sammis MacDermid, on May 11. Already a familiar figure as a church soloist, Mr. Knisely is making a strong bid for a larger public both in and outside of New York. Well versed in the song literature of the Italian, French and German schools, he has not overlooked the native composer, and his program included some of the best of American compositions. To these he brought a virile voice of good schooling as well as sane style and interpretative ability, and it was not strange to find in the possessor of these qualifications the manly, straightforward traits that made for an ingratiating personal appearance.

Charles Naegele Ends First American Season

Charles Naegele, American pianist, has just completed his first season in this country, in the course of which he gave two New York and two Boston recitals and has made more than twenty appearances in all, including a number of private engagements. His last appearance took place on April 6 at the studio of Mrs. Joseph B. Thomas, 139 East 19th Street, when there was a distinguished audience present, including Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Ernest Schelling, Olga Samaroff, Prince and Princess Troubetzky and Lord and Lady of Bathurst.

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SAILINGS

Scholarship Winners and Faculty Members of Mannes School

On board the Suffren which sailed May 27, were the five scholarship pianists from the David Mannes Music School, winners of the Walter Scott awards, accompanied by Berthe Bert their teacher. Upon their arrival at Havre they will go immediately to Paris for study with Alfred Cortot and further work with Mlle. Bert. Sailing also on the Suffren were Rosario Scalero and Scipione Guidi of the school. Mr. Scalero will go to his home in Brusson in Northern Italy where he will be joined by some of the young composers who have been working with him at the school. Later in the summer, Mr. and Mrs. Guidi will go to Brusson to spend the remainder of the vacation period with Mr. Scalero and his family. Among the students who will be with the Italian composer for further study is Leopold Damrosch Mannes, who was one of the two winners this year of the Pulitzer prize. Mr. and Mrs. David Mannes will sail on the De Grasse, June 11.

Robert Imandt

Robert Imandt, French violinist, was scheduled to sail today, June 4, on the Savoie for Paris. After spending a peaceful vacation in a secluded spot in Normandy, he will travel through France, Germany, Switzerland and Italy, to investigate personally the latest season's programs. He will return earlier than he had planned in order to start his American tour with a week's engagement at the Charlotte, N. C., Festival, beginning September 21.

Herbert Gould's Activities

The last days of April and the first in May were very busy ones for Herbert Gould, basso. On April 30 he sang in Verdi's Requiem at the University of Kansas, at Lawrence. He was soloist with the Minneapolis Symphony Orchestra in two concerts in Lawrence, Kans., May 1, and sang at the Hays, Kans., festival in The Messiah, Elijah and a recital from May 3 to 10. On May 14 Mr. Gould sang in a Creation performance at the Sioux City, Ia., festival, all of which prove Mr. Gould's popularity as an oratorio artist.

A Busy Season for Vadie Dancers and Gygi

Having recovered entirely from the illness which interrupted her work last season, Maryon Vadie is now making ready for a very busy season in company with Ota Gygi, violinist, and the Maryon Vadie Dancers. Their bookings open in the South in October, hold to eastern territory in November and December, and include an extended mid-western tour in January and February. Recent contracts include Bloomfield, Chatham and New Brunswick, N. J., Stamford, Conn., Evanston, Ill., and Fort Dodge, Kans.

Florence Trumbull's Master Course

Florence Trumbull, brilliant pianist and valued "Vorbereiterin" of Leschetizky, is holding a master course for pianists and teachers during June and July in her studios at 6557 Kimbark Ave., Chicago. Aside from being a noted pianist, Miss Trumbull is also a remarkable teacher. Leschetizky used to marvel at her pedagogic ability. When introducing her to Rosenthal at Abazia, he supplemented the introduction with the remark: "An extraordinary teacher."



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ACROSS THE COUNTRY

(Continued from page 42)

the average. On Wednesday evening, in the auditorium of the Commercial High School, a concert was given by the public school orchestras and glee clubs. Thursday and Friday evenings several leading music clubs broadcasted programs of vocal and instrumental music. The closing event took place Sunday afternoon with a monster band concert at the Benedict Memorial in Roger Williams Park, under the able direction of Roswell H. Fairman. G. F. H.

Rockland, Me.—This city observed Music Week for the first time commencing May 3 with brief organ recitals in several churches. The most notable was that of the Universalist Church with Margaret Stahl, organist. May 6, at the Strand Theater, Adelaide Cross, soprano, and Margaret Harrington, mezzo-soprano, were heard. May 4, at the same theater, 100 grade pupils, led by Mrs. Sanborn, held a community sing. The program of May 5 at the Park Theater was offered by Kathleen Marston, contralto; Dr. Luce, cellist, and Charles Wilson, baritone. May 7, at the Park, the Philharmonic Society with Faith G. Berry, conductor, and Emil Beaudoin, baritone, gave selections from Aida and Carmen. May 8, Addie Kimball, in Indian costume, and Bernard Kaler, baritone, sang. Saturday morning at the Park there was a program in charge of Philip A. Jones. In the evening little Dorothy Harvey was heard. The music memory contest was of chief interest in the schools. Mrs. Sanborn, who is teacher of music in the public schools of Rockland, Thomaston and Rockport, prepared a list of twenty standard classic selections. Prizes were won by Elizabeth Creighton, Richard Clifford, Dorothy Brennan and Catherine Beattie; pins were awarded to Jane Miller, Pearl Cohen, Lillian Parker, Hazel Pendexter, Audrie Pillsbury and Olive Pease. Honorable mention was received by Janice Pillsbury, Virginia Richardson, Doris Payson and Barbara Elliot. The contest was attended by many and a program was rendered by the best musicians in the three communities. L. N. F.

Regina, Saskatchewan, Can.—April 20 began Saskatchewan's Music Week, arranged for and carried out by the Women's Musical Club, with a program as follows: Monday—concert at the Scott Collegiate, Choral Concert in Knox Church by the choir with orchestra; Tuesday—Regina Choral Society, male voice choir and symphony orchestra, also three sections of the Regina Philharmonic Association at the Capitol Theater; Wednesday—concert arranged by the club in the City Hall; Thursday—male voice concert by the Queen City Classics; Friday—children's concert; Saturday—organ recital by Cyril Hampshire of Moose Jaw.

An event of importance was the teachers' dinner at the Kitchener Hotel. R. G. B.

Brennan Pupils Feature Beethoven

Pupils of Agnes Brennan gave an excellent program in her studio, May 9, as part of the Music Week celebration. Beethoven was especially featured with movements from eight sonatas: op. 2 (No. 1), 13, 27 (No. 1), 31 (No. 2), 31 (No. 3), 53, 90 and 26. Bach numbers also played a prominent part. Among other composers represented were Chopin, Liszt, Schumann and MacDowell. Those participating on the program were Gertrude Kerns, Miriam Odence, Jack Downs, Kathleen Dooley, Carrie Reed, Anthony Salvi, Flora Moran, Margaret Reilly, Kathleen Baxter, Alice Levins, Elizabeth Marko, May Mahoney, Helen Krenelberg and Norma Gradstein. The numbers were given the usual commendable renditions one expects from Brennan students.

Jessie Deppen's Song Popular

Jessie Deppen, a local composer, has written a song, Oh, Miss Hannah, published by Harms, Inc., which many well known soloists are using in a group of English songs or as an encore. James Price, tenor, one of the soloists at the



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Cedia and Victor

BRAULT

fifteenth Frederic Warren Ballad Concert, held at Aeolian Hall on May 14, included this clever little number in a group. He was also one of the soloists at the Cosmopolitan Choral Club, which gave its second concert of the third season of its existence at the Plaza on April 27, when again the Deppen song was heard to excellent advantage.

Proschowsky Studio Notes

Doris Emerson, Boston lyric soprano, artist-pupil of Frantz Proschowsky, has had a very busy season. Among her recent engagements are the following: Ford Hall, Boston; Mt. Holyoke College; Manchester, N. H.; concert with Mrs. H. H. A. Beach and Mrs. Edward MacDowell, Greenfield, Mass.; Apollo Club, Boston. She has signed with the Culbertson Bureau for work under their management.

Albert Rappaport, tenor, recently completed a two weeks' engagement at the Strand Theater in New Orleans after which he went to Memphis for a four weeks' engagement with the San Carlo Opera Company as leading tenor in the following light operas: Chocolate Soldier, Sweetheart, Mikado, and Firefly.

Virginia Rea, coloratura soprano, under the concert direction of Arthur Judson, recently filled these dates: April 27, soloist for the American Women's Association at Carnegie Hall, New York City; 28, concert at the Mosque, Pittsburgh, Pa.; the following week Miss Rea went to Indianapolis for a concert.

Edward Johnstone, tenor, has become a permanent member of Roxy's Gang at the Capitol Theater. Another pupil of Mr. Proschowsky who has been a member of the Gang for some time is Caroline Andrews, coloratura, who was in Boston and Providence with them during the week of April 20 and sang with them in the neighboring Jersey towns the week of April 27.

Eleanor Starkey, coloratura, filled the following engagements: March 13, joint concert with Gerrard Hekking, cellist, State Normal School, West Chester, Pa.; 25, joint concert with Prof. Samuel Baldwin, organist of City College, New York City, at Paterson, N. J.; April 20, recital at New Century Club, West Chester, Pa.; 30, soloist at Masonic Ladies' Night, Rahway, N. J.; May 1, Woman's Club, Rahway, N. J., in the afternoon; in the evening, soloist Kiwanis Exhibition, same town; May 15, soloist at special annual meeting at North Orange Baptist Church, East Orange, N. J.

Muriel La France, coloratura soprano, protégé of Mme. Galli-Curci, who gave a joint concert with the Flonzaley Quartet in Toledo, Ohio, on March 13, returned to Toledo for a second engagement on May 12.

Recent radio broadcasters were Eleanor Starkey, April 18, Station WOR, accompanied by Ruth Adams; Ruth Hartzell, lyric soprano, April 28, Station WOR, accompanied by Eva Johnson, accompanist from Mr. Proschowsky's studio; Merald Tollefsen, baritone, Station WGBS.

Mr. Tollefsen has also been fulfilling professional engagements: April 12, Van and Schenck Club, St. George Hotel, Brooklyn; 18, Professional Woman's Club, Stamford, Conn.; 22, Ridgewood Chamber of Commerce of Brooklyn, N. Y., Commodore Hotel, New York City; May 9, with Kathleen Hart Bibb at White Plains, N. Y.; 18, a joint concert with Mrs. Bibb before the Woman's Club of Greenwich, Conn.

April 15, Bertha Drescher, dramatic soprano, sang with the Harugari Frönsinn in Buffalo, N. Y. The Buffalo Morning Express remarked: "Miss Drescher has a valuable asset in her charming personality which wins at sight. Her voice is one of good range, and she had the added merits of excellent enunciation and varied tone color."

Norfleet Trio at Master Institute

As one of the events in its series of lectures and concerts for its students, the Master Institute of United Arts of New York presented the Norfleet Trio in a recital on May 12. In addition to individual work of a high order, the trio showed its fine ensemble qualities and musicianship in a program devoted to trios of Dvorak, Saint-Saëns, Goossens and Fernandez-Albos. The rhythmic fantasy and color of the Dumky trio were eloquently interpreted, as were also the style and outline of Saint-Saëns' trio in F major. Charming interpretations of the last group called forth demands for encores from an audience which was enthusiastic throughout. Following the concert the audience visited the exhibition of the Roerich Museum and Corona Mundi, International Art Center.

Granberry Students in Seven Recitals

The series of seven recitals given by pupils of the Granberry Piano School is arousing interest and proving a great success. Some of the recitals are held in the Brooklyn rooms of the school and others in the lecture room of the Granberry Piano School in Carnegie Hall, New York. The final program will be given on June 4 in Carnegie Chamber Music Hall.

Mr. Granberry again will be director of the music department at the University of Georgia Summer School from

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Nineteenth Bach Festival May 29 and 30

May 29 and 30 marked the dates of the nineteenth Bach Festival under the direction of Dr. J. Fred Wolle in the Packer Memorial Church, Lehigh University, Bethlehem, Pa. The Christmas Oratorio was sung at both sessions on Friday, and on Saturday the Mass in B minor was given. The same inspired leadership was noted on the part of Dr. Wolle, and choir, orchestra and soloists rendered the works in the devotional manner which has come to be associated with these festivals. The soloists were Nicholas Douty, tenor, who has sung at every Bethlehem Bach Festival; Mildred Faas, soprano, who has appeared at each festival since 1917; Mabelle Addison, contralto, who was heard with the choir for the sixth time, and Charles Trowbridge Tittmann, who has sung at these festivals since 1916. A detailed report of the 1925 Festival will be published in the MUSICAL COURIER for June 11.

June 22 to August 1. It was Mr. Granberry who inaugurated this department in 1921. One of the aims being to provide professional training for music teachers which would make their work equal to that of other specially trained teachers. Mrs. Granberry also is active in the summer school, teaching organ and having charge of the choral singing. The University through the summer school grants a certificate to those who complete the course for the professional training of music teachers. Numerous recitals of interest will be given during the period of the summer course.

Nancy Armstrong Pupils Give Recitals

Nancy Armstrong, New York piano teacher, who specializes in the development of children of tender years, gave three successful recitals in the White and Gold Room of the Hotel Waldorf-Astoria on April 26, May 3, and May 20.

Mme. Armstrong demonstrated at these public performances surprising results from children of five, six and seven years. Those who appeared were: Patricia Robinson, Carol Goldsmith, Marie Louise Bobb, Olga Trieb, Sally Ann Dugan, Richard Robinson, Marie Harris, Joseph Uttal, Jimmie Egerton and David Klein.

In addition to playing piano solos, the children demonstrated work in ear-training, scales, intervals, chords, as well as in rhythm. The latter was accomplished by dictation in the presence of the audience. Each of the pupils displayed unusual confidence and authority.

Claussen "A Remarkable Contralto"

When Julia Claussen sang recently with the Metropolitan Opera Company in Atlanta, the Atlanta Georgian wrote: "This remarkable contralto sang with a dash and fire and a convincing quality that swept her audience before her. Her acting was always perfection." According to the Atlanta Constitution, her work as Ortrud was everything that could be desired.

Montgomery, Ala., and Lock Haven, Pa., are two cities in which Mme. Claussen will sing next season, contracts having just been closed for these appearances by Haensel & Jones.

Klamroth at New Address

Following several years' residence in the downtown district, Wilfried Klamroth, vocal teacher, has removed his residence studio to 10 West 71st Street, New York, where he will continue teaching until July 1. During July and August Mr. Klamroth will continue his annual intensive summer course for singers at Edgewood, Great Barrington, Mass., resuming in New York on September 14.

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HAYS, KANS., HOLDS SEVENTH ANNUAL MUSIC FESTIVAL

Van Gordon, Mojica, Christian, Morrissey, Drake and Gould Delight—Festival Chorus Acclaimed Under Malloy—Two Oratorios Given—Other Events

HAYS, KANS.—The Seventh Annual Music Festival at Hays presented, during the week of May 3 to 10, an imposing list of concerts, given in the Kansas State Teachers College Coliseum and Auditorium. Jose Mojica, tenor of the Chicago Civic Opera Company, gave a recital on Sunday afternoon, followed in the evening by the oratorio, *Elijah*, sung by the Community Chorus of 500 voices, accompanied by an orchestra of fifty and directed by Henry Edward Malloy, head of the department of music.

Cyrena Van Gordon, contralto, of the Chicago Opera, was engaged to sing the following Sunday, and the last evening of the Festival was reserved for *The Messiah* by the chorus and orchestra. Jessie Isabel Christian, soprano; Marie Morrissey, contralto; Glenn Drake, tenor, and Herbert Gould, bass, were the soloists for both oratorios. Recitals were given during the week by these artists and by faculty members and students of the college music department.

JOSE MOJICA

Jose Mojica is one of the most popular recitalists ever heard in connection with the Hays Festival. As his program

progressed the audiences' enthusiasm grew until, at the end of the recital, Senor Mojica had given half the length of his program in encores. He possesses a beautiful voice and is a true vocal artist.

CYRENA VAN GORDON

Endowed with a charming personality, a smooth, rich, contralto voice and good looks, Miss Van Gordon met with decided success. Her version of the *Cry of the Valkyrie* was brilliant and brought her an ovation. Many encores were demanded and graciously given.

JESSIE ISABEL CHRISTIAN

Miss Christian proved a delightful artist. Technical proficiency, fine interpretations and a voice of exquisite quality were conspicuous features of her work.

MARIE MORRISSEY

Miss Morrissey established herself as a favorite in both recital and oratorio singing. Her delightful personality, ability as an artist, command over a naturally lovely voice and her generosity in entering into the affairs of the week made her extremely popular.

GLENN DRAKE

A successful future is predicted for Mr. Drake in the field of oratorio and recital since he is well equipped vocally, possessing a voice which is even, rich and colorful in all registers.

HERBERT GOULD

Mr. Gould's solos in *The Messiah* were an inspiration, being sung with genuine assurance, finish in interpretation, fine enunciation and excellent technique.

LOCAL TALENT

The Festival Chorus, in both *Elijah* and *The Messiah*, proved to Western Kansas that people in all occupations and circumstances can sing oratorio and sing it effectively. The attacks and releases were good at all times, the chorus was well balanced and the tone quality noticeably fine. Unbounded credit is due the conductor, Henry Edward Malloy, in accomplishing such results. The orchestra played the accompaniments with accuracy and good musicianship. The advanced students acquitted themselves well in a rather heavy program.

An attractive feature was the program of interpretative dancing presented by the physical education department.

The audiences were greatly pleased by the concerts offered by the Men's and Girl's Glee Clubs.

The concert given by Mrs. H. E. Malloy, violinist; Mark Hoffman, pianist; Lucille Felten, pianist; Annie Laurie Gibson, soprano, and H. E. Malloy, baritone, of the music faculty, marked a high place in the musical achievements of the week.

The Hays Concert Band, under the direction of R. A. Seabury, was also appreciated.

MUSIC CONTESTS

The Western Kansas high school music contests were events which attained much prominence in the interest of

The Beach Club Helps the MacDowell Colony

Up at Hillsboro, N. H., they have a Beach Club, made up of children five to thirteen years old, and named after the only living composer they knew, Mrs. H. H. A. Beach, whose home is in the town. The club, now at the end of its third year, was founded by the children themselves. They elect their own officers and raise their own dues. Hearing about the needs of the MacDowell Colony they decided to give an operetta with a program added which included over forty of the club members as participants. A friend of the *MUSICAL COURIER* who saw the performance writes: "Both little boys and girls did their parts with remarkable clearness and cool-headedness, and the large audience was enthusiastic. If all the music clubs of the country would contribute as much in proportion to their size and that of the place where they work, as has this group of children, the endowment fund would soon be raised."

the public. Smith Center, Kans., won the sweepstakes cup for having the greatest number of points. In the contest for sopranos, Kathryn Longmade of Oberlin won first place; altos, first place, Beryl Smith of Ford; tenors, Theron Fiske, Hays; bass, Delbert Clark, Smith Center; violin, Zona Hoch, Hoisington; piano, Lorraine Britten, Woodston; first place, girl's quartet, Downs High School; boys quartet, Smith Center; girl's glee club, class B, Lewis; girl's glee club, class A, Smith Center; boy's glee club, class B, McDonald; boy's glee club, class A, Great Bend; Mixed chorus, class B, McDonald; mixed chorus, class A, Great Bend; orchestra, class B, Kensington; orchestra, class A, Hays.

Mestechkin Pupils Heard

Jacob Mestechkin, New York and Philadelphia violin pedagogue, gave a recital at Rumford Hall, New York, on May 23, on which occasion he presented ten pupils whose work reflected much credit upon the teaching methods of Mr. Mestechkin. The pupils who appeared were: Meriam Blumberg, N. Goldstein, R. Strong, P. D'Elia, Annie Mendelson, J. Glassman, L. Kaplan, H. Kopelnisky, Irene Lesser and J. Singer. Of these, L. Kaplan won the silver medal at the New York Music Week Association 1925 contest.

The program contained numbers by Dvorak, Bohm, Dancla, Nardini, De Beriot, Rode, Wieniawski, Sinding, Saint-Saens, and Bruch. The accompanists were Victoria Danin-Elfrieda Boss and Leonid Mestechkin.

Another recital by students of Jacob Mestechkin was scheduled for May 30.

George Perkins Raymond in Europe

George Perkins Raymond sailed recently for Europe on the Olympic to be gone until early in October. The tenor will spend part of the summer in Paris working up some of his new programs with Mme. Schoen-Rene.

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